

# The Necessary Demolition

Demolition as renovation approach - Presó Model

Master Thesis

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## **Abstract**

The Presó Model de Barcelona is destined to be closed in the year of 2017. However, except of being known as the oldest prison in Catalunya, the prison has also been a symbol of political repression of Catalan people.

This master thesis consists of both theoretical and practical parts. The former researches the political repression cases, as well as meaning and intention of monument; while the latter one is an exercise on adapting the theory to transform the Presó Model de Barcelona. Through a series of demolitions and the concomitants, the previous symbol of repression will not only become a place of commemorate; moreover, a symbol of Catalan people's collective will, intention, and manifesto for their long awaited dawn- the independence.

*"The struggle of man against power, is the struggle of memory against forgetting"*

*Milan Kundera; The Book of Laughter and Forgetting; 1978*



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## A Long Awaited Dawn

Taiwanese democratic movement has gradually started since the late 20<sup>th</sup> century, since the government officially declared the abolishment of Martial-Law in 1987. However, even Taiwan has already proved herself an irreplaceable treasure as the only democratic area among the Chinese-speaking country, some people are still waiting for their dawn to come.

There are countless of people arrested, tortured, killed during the Chiang's dictatorship (1946-1987), after Chiang Kai-Shek's troop and his political party(KMT) was defeated by the communist, subsequently fled to Taiwan and then started his dictatorship. However, the truth has barely being exposed or investigated due to political or complicated ethnical issues. Although nowadays, most of the statue of Chiang Kai-Shek and his successor Chiang Ching-Kuo have been removed from the city, some of their remnant, physical and invisible, are still riding in people's head; for example, the Chiang Kai-Shek Memorial Hall( Built in memorial for the death of Chiang Kai-Shek). During the past few years, the rename of it and debate on the demolishment is heating up, some claimed that such architecture symbolizes tyranny should be destroyed and rebuilt to meet public interest, while others say that it's only a political act, that will deepen the gap between people in the society. Until now, there are hardly any kind of consensus on what role of a dictator aftermath should play in our city scape.

Another side of the world, after the last statue of Franco was knocked off in 2008 in Santander, it represented that a phase target has been achieved in the democratic process in Spain. However, there are still some symbols that can be regarded as lingering phantoms in the

city scape. One of the most striking one is the Presó Model de Barcelona, in the capital of Catalunya that it's people has fought for freedom for centuries. Due to the Presó Model has housed thousands of prisoner s, especially Catalan activists, itself can not only represent the dark history of Spain, but also can be regarded as a symbol of the political struggle of Catalan people.

In both Taiwan and Catalunya, we can see their common character- their struggle of freedom and determination of being indenpendent<sup>[1]</sup>, or a normalized country. In this sense, due to the special political situation, the removement/ renovation of dictatorship symbols should be more important than other areas, and should not only focus on functional aspect, but showing the collective will of the people.

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Note:

Chiang's dictatorship in Taiwan, from 1946 to 1987 consisted of:  
1946- 1975, president Chiang Kai-Shek;  
1975-1978, president Yen Chia-Kan;  
1978-1987, president Chiang Ching-Kuo.

( During 1975-1978, after the death of Chiang Kai-Shek, the president was Yen Chia-Kan.) The Chiang's dictatorship generally refers to Chiang Kai-Shek and Chiang Ching-Kuo, relatively Yen was not that oftently mentioned in the anti-dictatorship narrative.

Fig.1



Chiang Kai-Shek Memorial Hall ( Was renamed as National Taiwan Democracy Memorial Hall in 2007. However, restored back to it's original title in 2009. )

Fig.2



Free Taiwan Party burnt the national flag in Chiang Kai-Shek Memorial Hall, due to the flag contains a symbol of the dictator's political party. It took place on the 28 of Feburary memorial day 2017, the same date when a massacre of Taiwanese people in 1947.

Fig.3



Picture of the last Franco statue was removed in Santander, 2008.



Fig.1



Remains of the barricades erected at the intersection of Carrer Cavallers and Carrer Major when Franco' troops entered the city of Lleida.

# **I. Symbols of Political Repression**

Cases in Taiwan

Cases in Catalunya

Case of Presó Model de Barcelona- Prison, Inmates, and History

## Cases in Taiwan

The Anti-Chiang Movement (CNN: Chiang Revisionism; Jstor: De-Chiang Kai-Shek Movement) was initially implemented during 2000 to 2008, when it was the first time a local-Taiwanese party (Democratic Progressive Party, abbr. DPP ) won the presidential election. The second phase was after the election of president and legislators of the parliament in 2016, when Democratic Progressive Party and a more grass rooted party- New Power Party, gained a sweeping victory against the KMT(the political party of Chiang's regime). The new-formed government started to systematically demolish symbols of the Chiang's images, including statues in the cities, and revised governmental facilities named by Chiang's.

Despite those effort, there are still some dictatorship- landscapes that evoke year-long controversy between political parties and people with different political position, such as the Garden of the Generalissimos in the Cihu Mausoleum. Previously served as the mausoleum for the first dictator Chiang Kai-Shek, who fled from China to Taiwan and implemented his autocracy to Taiwanese people, now transferred as a space to store the dictator's statues since 2000, when the governmental authorities decided to remove symbols that represent the tyranny in the city, and collected them into a more remote place. This action was an important step for the transitional justice where deepen-democratize is needed, and more importantly; represented the will of the authority's determination to "look the beast in the eye", and see the past clearly by re-defining the historical position of the dictator. Nowadays, the Garden of the Generalissimos houses nearly 250 statues, including 219 of Chiang Kai-Shek and 2 of his successor Chiang Ching-Kuo. <sup>[1]</sup>

Taiwanese artist Yao Jui-Chung created a series of artwork, usually films, to document the bizarre atmosphere in the Cihu Mausoleum. In his artwork "Phantom of History "(2007 ), he himself walked around the Mausoleum, doing goose step to imitate the previous dictator patrolling his cemetery; also as a sarcasm of the remnant that still existing in Taiwanese society.

Fig.2



A statue of the dictator, which has been decapitated in Keelung, Taiwan, 2015.



Fig.3



Garden of the Generalissimos, part of the Cihu Mausoleum.

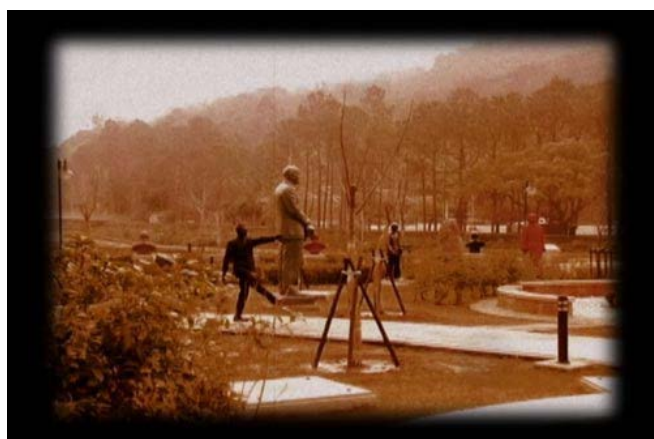
Fig.4



Garden of the Generalissimos, part of the Cihu Mausoleum.



Fig.5



*Phantom of History; film; 2007; by Yao Jui-Chung*

*After Chiang Kai-Shek's death in 1975, the whole Taiwan threw itself into a frenetic rush of idolatry. All types of statues sprang up everywhere to an astounding number of 50,000 and more. Since the abolition of martial law in 1987, many of Chiang's statues were removed, some of which were relocated to the Cihu Memorial Park and becomes a popular destination for Mainland Chinese tourists. In the video I was made up to look like a splitting image of Chiang, goose -stepping all alone in the park; birdsongs, blossoms and echoes of kicking boots were my only companions....*

*The future is nothing but uncertainty. History might be haunted autocrats, schemers, cynics, and hypocrites...; the real demons are not from the external world but in the mind of every one of us. They are the "Phantom of History" we have to confront and overcome.<sup>[2]</sup>*

*-Artwork Statement of Phantom of History; 2007; by Yao Jui-Chung; Artist*



## Cases in Catalunya

Although after the dictatorship, the transitional justice in Spain has hesitated the step due to the fear of destabilized the hard-earned democracy. It was until the 2007, when the Historical Memory Law was finally legislated that started to make the progress.<sup>[3]</sup>

Although the last statue of Franco was removed in 2008, there are still some remnants left in the corner of the city. In the end of February, 2017, the Ayuntamiento de Barcelona has appointed a group of unemployed people to remove a total of 367 Falange plaques in the district of Gràcia(163 plaques) and Nou Barris(204 plaques), that was built in Instituto Nacional de la Vivienda during the dictatorship<sup>[4]</sup>. According to the authority in charge, there are still around 250 plaques left in the city, and are projected to be removed in this year, after finishing the investigation and communication. It is also reported that some of the local residents have already taken the matter into their own hands and removed the plaques.

Dispute arouse during the exhibition in El Born CCM "Franco, Victoria, República, Impunidad y Espacio Urbano" in 2016. A headless equestrian statue of Franco was exhibited in front of a museum devoted to the history of Catalonia's autonomy struggle. The offending statue didn't stand still for even a week; it was splashed with paint, variously decorated with Catalan flags, a blowup doll and a pig's head, and finally knocked down by furious citizens. On the other hands, authorities also faced reproaches from political parties, for example the CiU, which proposed to stop the exhibition<sup>[5]</sup>. Some journalists, lawyers also suggested that the exhibition was inappropriate at the moment.

*" The Germans are very clear about Nazism and where it now belongs, but we've never really tried to come to terms with our dictatorship," said Bru Rovira, a Catalan journalist. "So we then have a dispute anytime anybody says or shows anything to do with Franco."*<sup>[6]</sup>

Outside the city of Barcelona, there are examples that locals do not want to remove the monument-although it is already known in honor of the dictatorship. In Tortosa, a 26 meter high monolith was erected by Franco in 1966, in order to commemorate the lost of his troop in the bloody Battle of the Ebro. Although the party CUP consider it violated the Historical Memory Law, the citizens still in favor of remaining the monolith and recontextualizing it(68.36%), outvoted those who wants to demolish it (31.25%), in a recent referendum<sup>[7]</sup>. It is imaginable that some locals think it represent the "collective memory" of the area, since it has been erected for more than 50 years; however, it's the form of the monolith that represent the fake collective memory, inside it's metal exterior still hide the evil. What the local considered memory, is actually just a habit of acknowledging it for more than half century. Following the result, the recontextualization of the monolith should not be merely literal, but instead should be an action that can show the manifesto of anti-dictatorship.

Fig.6



Picture of workers removing plaques, 2017.

Fig.7



Franco's statue for "Franco, Victoria, República, Impunidad y Espacio Urbano" in front of El Born CCM, being damaged and "decorated" in 2016.

Fig.8



Conflict took place during the exhibition period of "Franco, Victoria, República, Impunidad y Espacio Urbano" in 2016.

Fig.9



Monolith for Battle of the Ebro in Tortosa

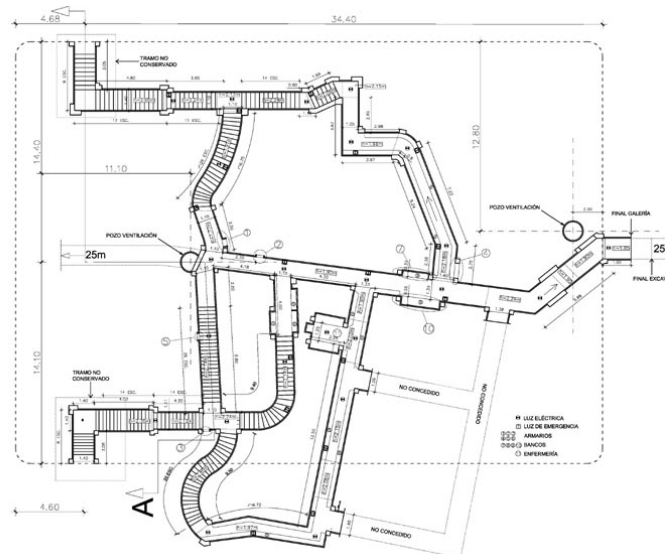
Date back to the Spanish Civil War, we can recognize more evidences of political repression in Barcelona city, which is the "Refugi", that digged for preventing the air bombing during the war. These refugis are documented closely to an amount of 1400<sup>[8]</sup>; however, as witness of the beginning of political repression, they have been invisible to the citizens, keep lying underground of Barcelona until recently.<sup>[9]</sup>

In the beginning of the civil war, Barcelona and Catalunya in general, were resolutely Republican. Many enterprises and public services were "collectivised" by the CNT and UGT unions<sup>[10]</sup>. On June 1937, l'Ajuntament de Barcelona started the construction of refugi, six months after the first air strike. (13th of February, 1937)<sup>[11]</sup>. During the Civil War, the city was repeatedly bombed, and the most severe one was in 1938 by Italian airforce, according to the request of Franco retribution against the Catalan population.

Among these 1400 refugis, there are some built by the citizens themselves, and yet some were constructed by architects, specialized builders, under carefully design. And due to it's widely built, the typology has also influenced the idea of "passive defense" building during WWII<sup>[12]</sup>. The refugi, in this sense, have both it's historical value, but also in architectural aspect.

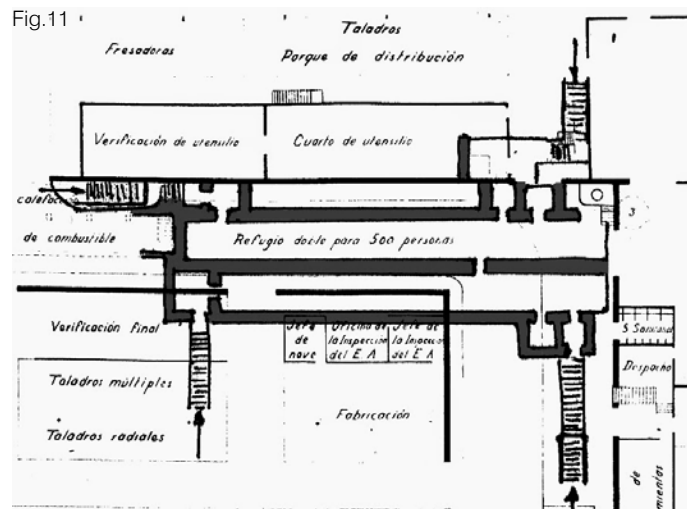
Despite the large amount of refugis and it's significance in representing the painful history and architectural value, only few of them were opened and organized for public visit. Moreover, among approximately 50 museums in Barcelona, there are hardly few that is about the commemorates or the sufferings of the civil war, which lead to the upcoming 40 years of dictatorship<sup>[13]</sup>.

Fig.10



Refugi in la Plaça del Diamant, built in 1938. It's an example of a carefully functional refugi, with two types of floodlights, plus a petroleum derivatives container as alternatives illumination when electricity is cut, as well as nursing facility and two ventilation wells. Drawing by technical architect Ernesto Blesa. Now the refugi is also open for visitors.

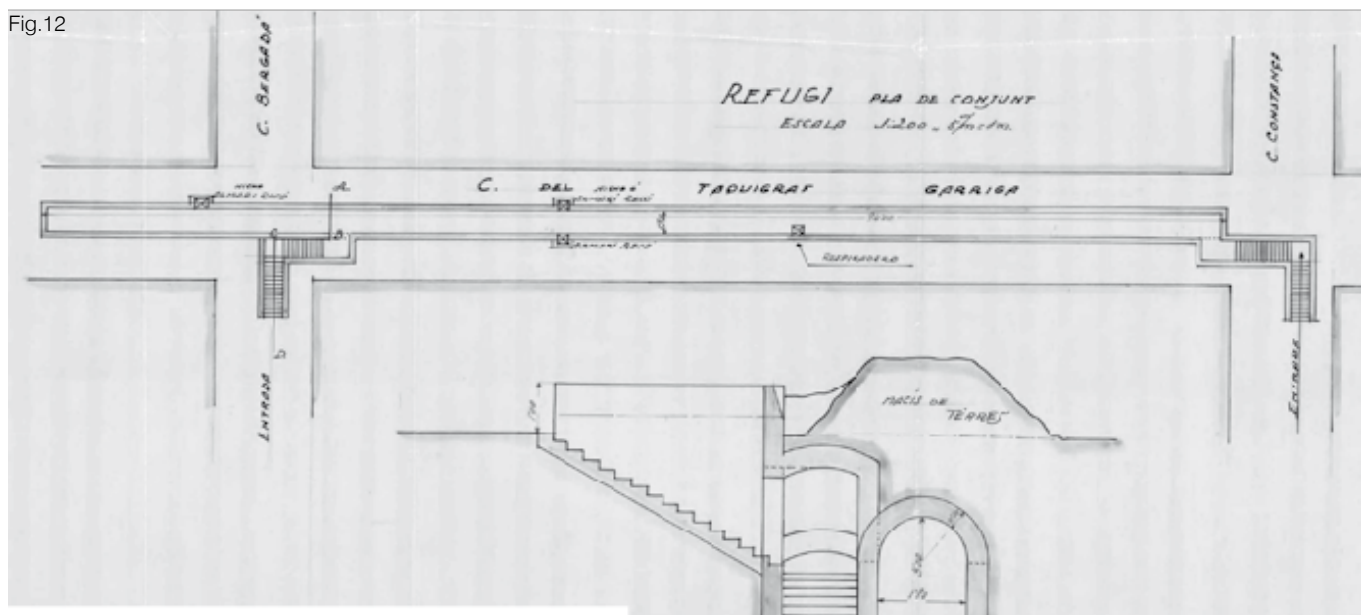
Fig.11



Except from new built refugi, there were others that utilized existing building or structure, such as mine gallery, factory, etc. Refugi de la Fabrica Elizalde is an example of this category.



Fig.12

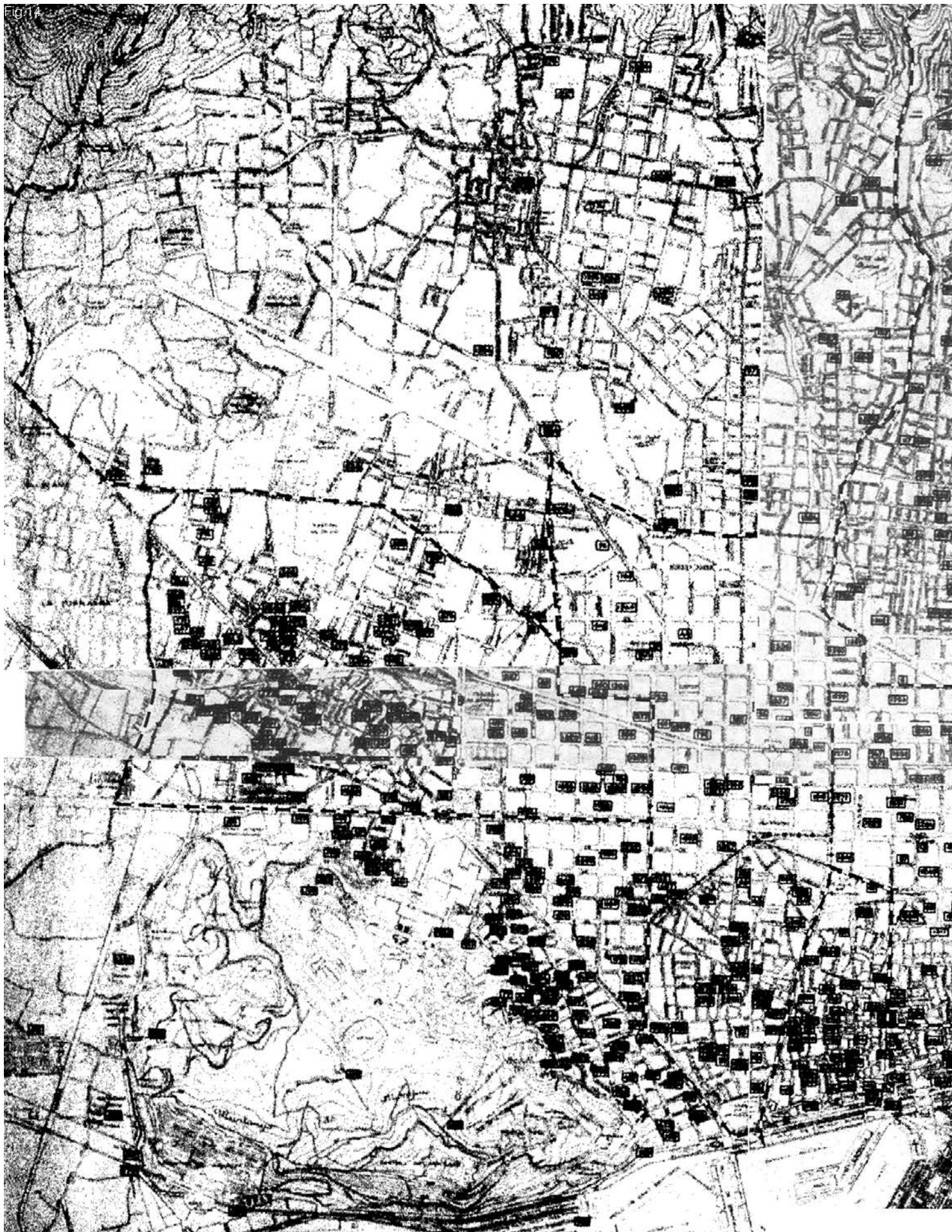


Refugi del c/ Taquígraf Garrisa. Built on December 24, 1936, and later its embankment typology has been used by most of the refugis.

Fig.13

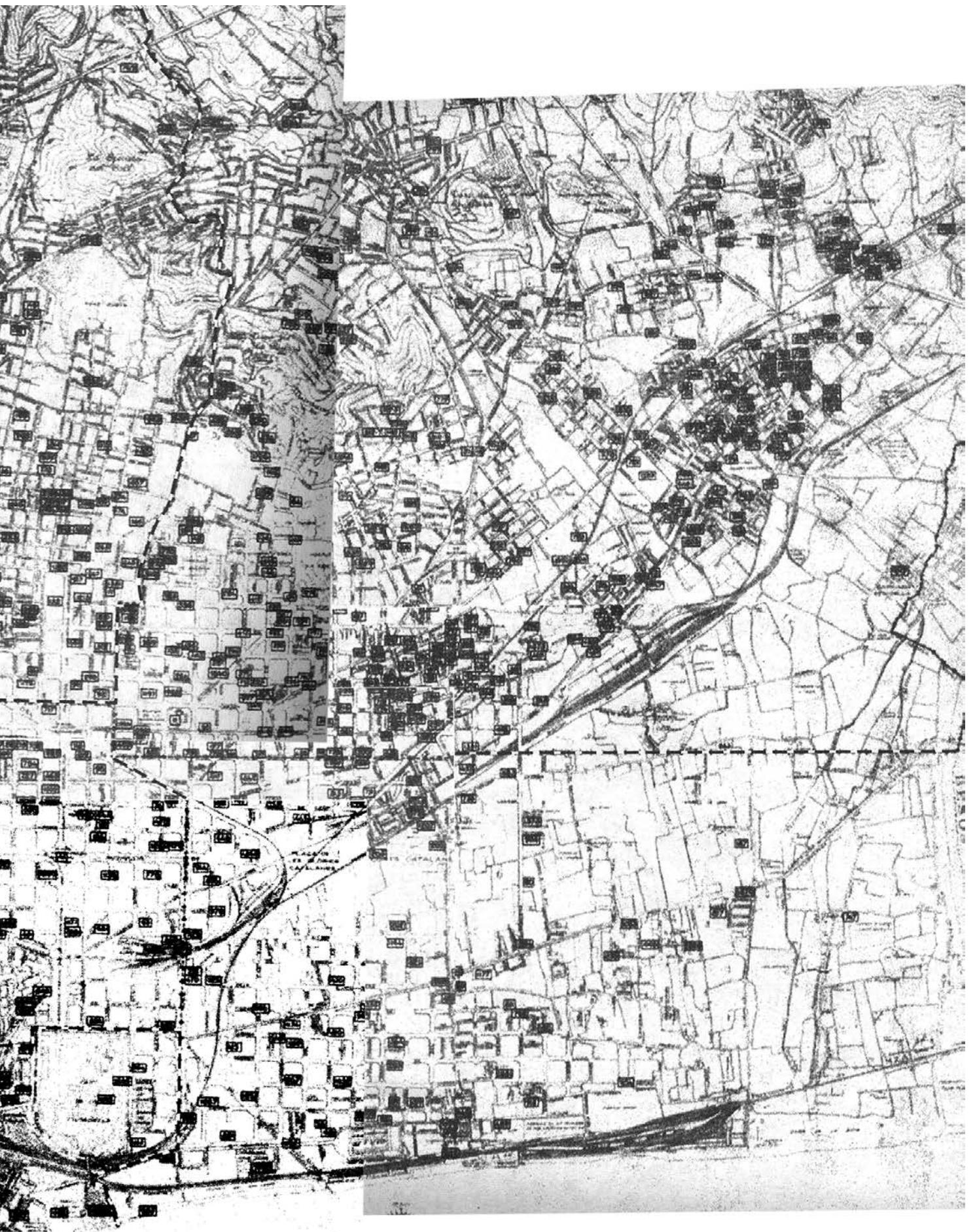


Refugi 307 in Poble Sec, Built in 1937, one of the few refugis that was well preserved and opened. Now is a part of MUHBA.



Map of refugees in the 1930s.





## Case of Presó Model de Barcelona- Prison, Inmates, and History

The idea that Barcelona should apply the panoptican prison theory, which originally proposed by Jeremy Bentham, was first suggested in 1834, in order to replace the original prison in El Raval<sup>[1]</sup>. Except for the panoptican, the prison was also a reformatory of old prison, due to the research of penitentiary science done by Pere Armengol i Cornet and architect Josep Domènec i Estapà and Salvador Viñals. Although the prison was inaugurated in 1904, it still left some part unfinished, and finally completed in 1908.

Having come across several eras: ( the Bourbon Restoration, 1874-1931; Second Spanish Republic, 1931-1936; Spanish Civil War, 1936-1939; Dictatorship of Francisco Franco, 1936-1975; Post-Francoist and Democracy, 1975-present), the prison can also be regarded as a witness of the political history in Catalonia. Especially with the characteristic of large amount of political prisoners during the Dictatorship of Francisco Franco. It is reported that in 1944-1947, almost 48 percent of the incoming prisoners are accused of anti-Franco activities<sup>[2]</sup>. Among those prisoners, are members of political organization that aimed in different intention and issues. For example, the anarcho-syndicalist CNT (Confederación Nacional del Trabajo ) and FAI (Federación Anarquista Ibérica ), the left-wing Catalan nationalist political party ERC (Republican Left of Catalonia ), the ultra-left organization that againsted Franco and capitalism MIL (Iberian Liberation Movement), and of course, individual activist. Also due to the large amount of political prisoners, there were classes and conference took place in the prison, and people found it more freely to debated, discuss and exchange opinions in the jail than the outside dictatorship, it gained its nick name "La universitat dels pobres" and "L'illa ideològica"<sup>[3]</sup>.

Although in 1987, Agustí Bassols, Conseller de Justícia at that time, announced that the prison would be demolished in the future; it was until 2015 that the first phase of demolition has just started, which transformed the northern part of the Modelo to a small park. However, the future use of the prison was still uncertain due to some financial and political issues. In the 8<sup>th</sup> of June, 2017, the prison finally close and finish the relocation of the prisoner and employees to Brians 1, 2, and Quatre Camins<sup>[4]</sup>.





15. Members of Generalitat de Catalunya, from left to right: Pere Mestres, Martí Esteve, Lluís Companys, Joan Lluhí Vallescà, Joan Comorera, Martí Barrera i Ventura Gassol. Except of Joan Comorera, all of them were members of Esquerra Republicana de Catalunya.

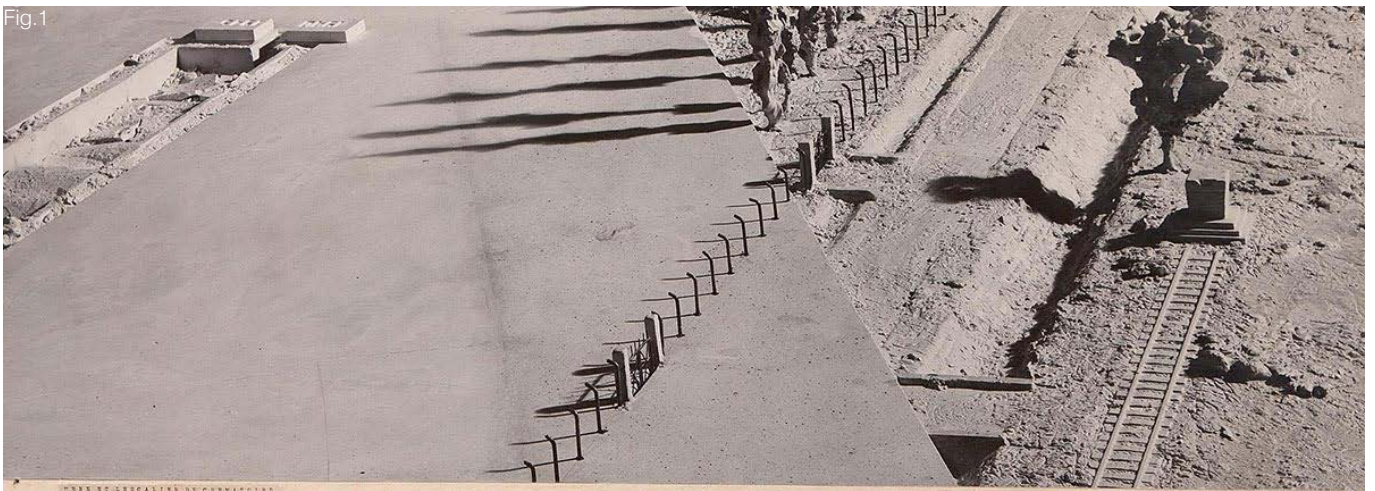
16. Salvador Seguí; member of CNT; Imprisoned in 1907

17. Juan Garcia Oliver; FAI leader; Imprisoned in the 1930's.

18. Salvador Puig Antich; Member of MIL; Imprisoned in 1973.

19. Helio Gomez; member of CNT, known for his political graphic design, engaged with anti-Franco activities. Imprisoned in 1946.

Fig.1



8b



planos finalizados

The Road (Auschwitz-Birkenau Memorial International Competition) by Oskar Hansen in 1957

## **II. Concept of Monument**

Monument of Collective Memory- Nine Points on Monumentality

Monument to Against- Anti Monument

## Monument of Collective Memory- Nine Points on Monumentality

In 1958, the publication of Harvard University Press, documented an essay done by architect Josep Lluís Sert, artist Fernand Léger along with architecture critic Sigfried Giedion in 1943, which is Nine points on monumentality. This article revealed the fact that the during the past hundred years, the spirit of monument has devalued, and remained only an empty shell. They argued that in the modern era, monument, which is considered as the highest cultural need in a society, should be able to represent the "collective consciousness"- which indirectly criticized some of the traditional monuments that only served for one certain figure, lacking of any sort of feeling from the public. Therefore, those kind of monument become obsolete in the city. As well as connecting people's feeling in the space dimension, the monument should also be conceived in time dimension. An ideal monument should be able to link the past and future.

On the other hand, the authors also argued that architecture should have its responsibility for the community, and satisfy the people with pride, joy and aspiration for monumentality, and shouldn't be any frontier between architecture, city, and region. If we regarded a monument also as a sort of architecture, it should be open, well connected, without any barrier according to the journal.

However, those arguments are based on the implicative premise that monument should be everlasting<sup>[1]</sup>, the dignity come from its durability against the flow of time. This argument is challenged by the theory proposed in the upcoming pages, which is the anti-monument.

## Monument to against- Anti Monument

In recent decades, anti-monument has emerged as a new critical approach of commemorative practice, due to the traditional monuments are criticized as failed to remind and draw a more emotional attention of the public; like those argument presented in the Nine points on monumentality.

However, although the anti-monument approach has become more widely used, due to its abstract concept, the terminology is still relatively imprecise. By clarifying a more understandable term, scholars refers to two distinctive words in German: Denkmal (a monument that reminds) and Ehrenmal (a monument that honours)<sup>[2]</sup>. With its fundamentally different subjects to commemorate, it leads to different kind of monuments; the anti-monument belongs to the latter. Traditional monument usually glorify a figure, a king, a regime for instance; while anti-monument represent an "anti-traditional monument" approach, that aimed to remind people of dark, painful historical events.

James E. Young is an expert specifically studied on the Holocaust monuments that built in German after WWII. For the young Germany public artists, it required a new narrative to build a monument that commemorate the tragedy that they haven't experienced directly; moreover, to be self-examine, or "self-anti", due to the core of the monument is to against the atrocities they have committed before. According to James E. Young's description<sup>[3]</sup> of the self-reflective Hamburg's Monument against Fascism, he wrote" ...Their monument against fascism, therefore, would amount to a monument against itself: against the traditionally didactic function of monuments, against their tendency



to displace the past they would have contemplate- and finally, against the authoritarian propensity in all art that reduce viewers to passive spectators." Except from it's meaning, this self-descending monument which located in a poor-circumstance neighbor in Hamburg, also questioned the prominence in traditional monuments. It refused to be eternal, ever-lasting and durable; by contrast, it choose to be dynamic, and disappeared eventually like a dying life; but also it's the emptiness that will evoke the emotion that is beyond merely fixed memory- it is meant to warn, to alert people (and the generation that hasn't experienced the Holocaust directly) of the crime they have committed, and the responsibility they should bear will never disappear.

Like Friedrich Nietzsche questioned:" What is the use to the modern man of this monumental contemplation of the past<sup>[4]</sup>? Perhaps we can find the answer in those anti-monuments. Anti-monument does not put the largest effort on telling the fixed historical event by it's prominence form; instead, it arouse people's awareness, resposibility, or shared value by it's contemplative form and spiritual meaning.

Fig.2



Monument Against Facism by Jochen Gerz and Esther Shalev- Gerz. This monument encourage people to express their own feeling and write on it directly, instead of being didactic and prominent.

## I. The Road (Auschwitz-Birkenau Memorial International Competition); Oskar Hansen; 1957

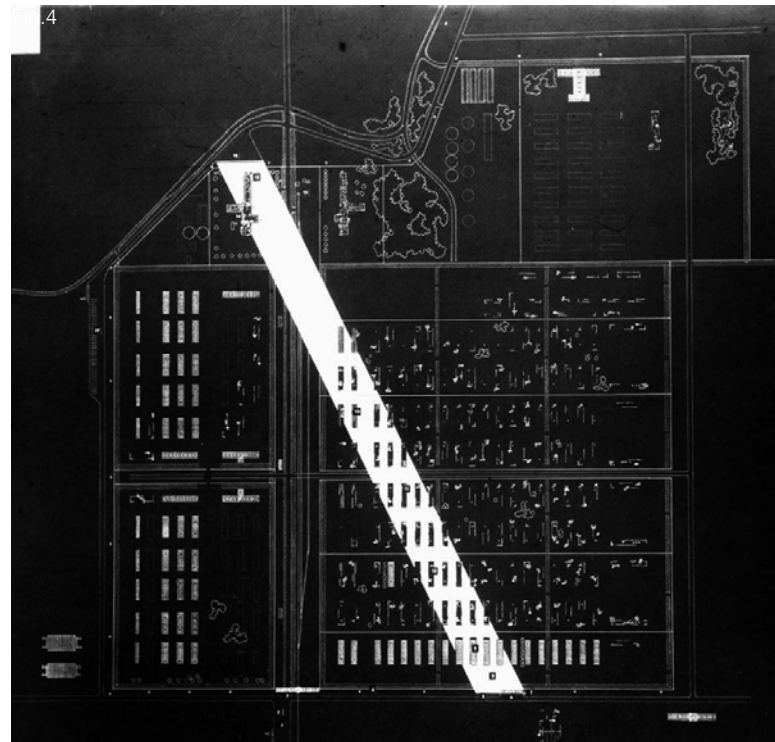
The competition project has radically changed the perception of traditional monument. Rather than erecting a colossal form of monument, Oskar Hansen's team proposed a "field" that aimed to evoke people's painful memory of the atrocity. A 70-meter wide, 1000- meter long road, as a symbol of irreversible route toward desperation was laid diagonally through the site of the concentration camp<sup>[5]</sup>, crossing all the preserved relics such as fences, foundation and chimneys.

This project can be regarded as a symbol of counter-monument due to it's abolishment of the vertical form, and encouraging people to personalize their memory and experience while walking through the relic in the concentration camp, rather than being didactic to the visitors. In the drawing of the project, we can also sense the critic of "trying to be permeant in artificial approach" in the traditional monument. The road was imagined to be invaded by plants and vegetation again in the future, and give back the suffering field to the nature.

Fig.3

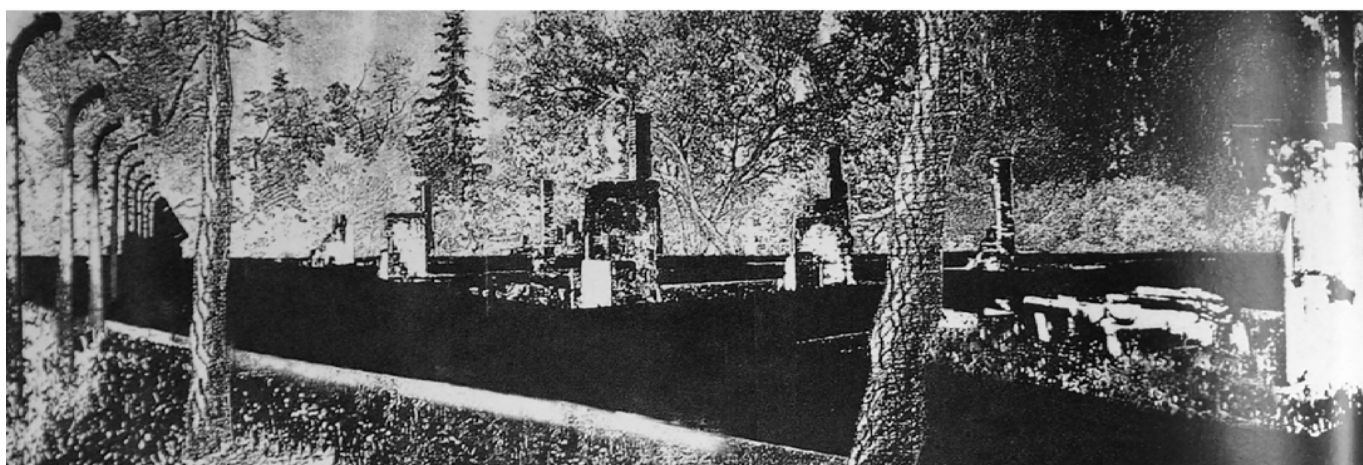
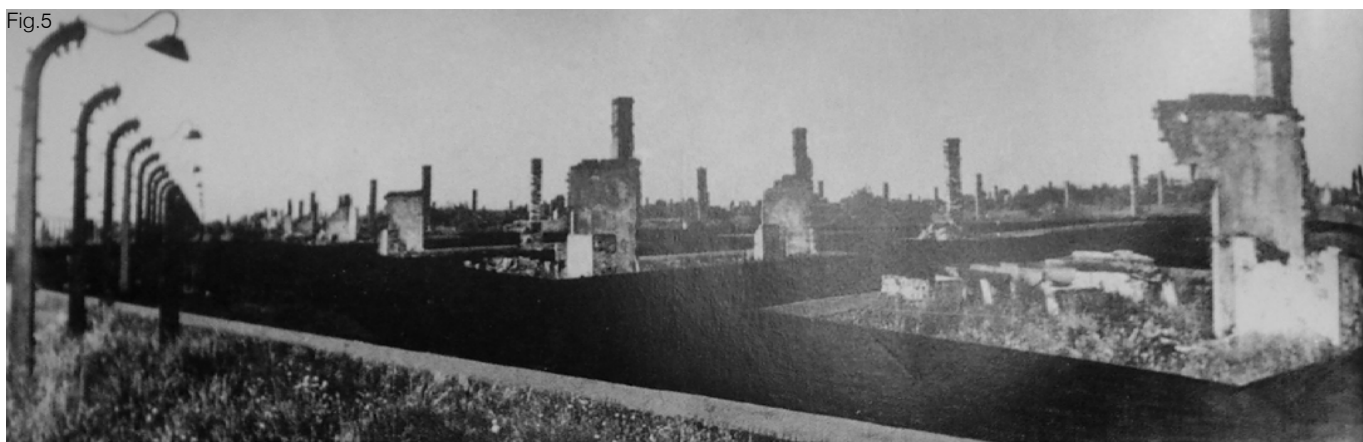


Drawing of "The Road" project



Drawing of "The Road" project

Fig.5



Drawing of "The Road" project. Study of changes over time.

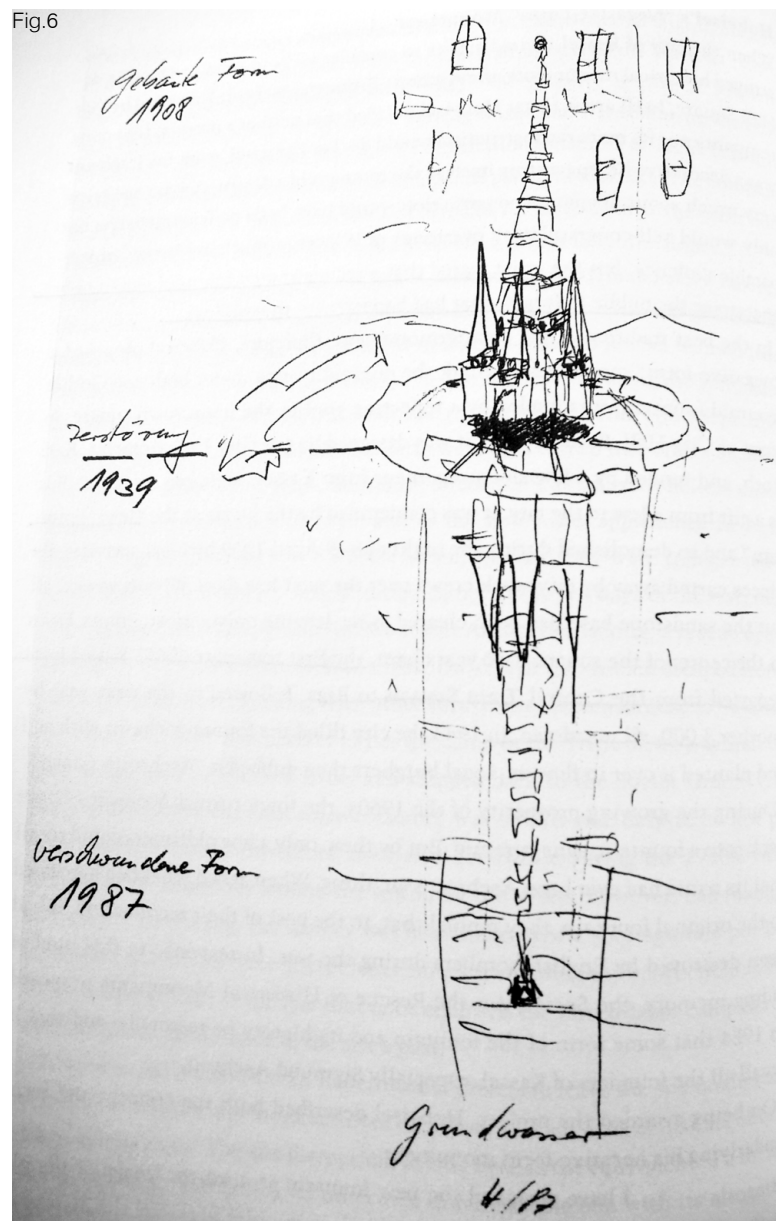


## II. Aschrott Fountain; Kassel, Germany; Horst Hoheisel; 1985

*"The sunken fountain is not the memorial at all. It is only history turned into a pedestal, an invitation to passersby who stand upon it to search for the memorial in their own heads. For only there is the memorial to be found."* -Horst Hoheisel<sup>[6]</sup>

Sigmund Aschrott, a Jewish businessman in Kassel, instructed architect Karl Roth to design a fountain for the new city hall in 1908. Due to Aschrott's ethnical identity, the fountain was regarded as a gift from the Jewish, then has been destroyed by National Socialist activists in 1939.<sup>[7]</sup> Nearly fifty years later, Horst Hoheisel was commissioned to reconstructed the fountain, but instead he built it in a reverse shape underground that turned the form the upside down, to emphasize the loss, the vanish brought by the cruel destruction. The pedestrians can walk across it on the exactly same site as a hundred years ago, staring at the emptiness and the also hear the dripping of the water to the inverted end of the fountain, which imply the 12 meter depth below the crime scene.

Fig.6



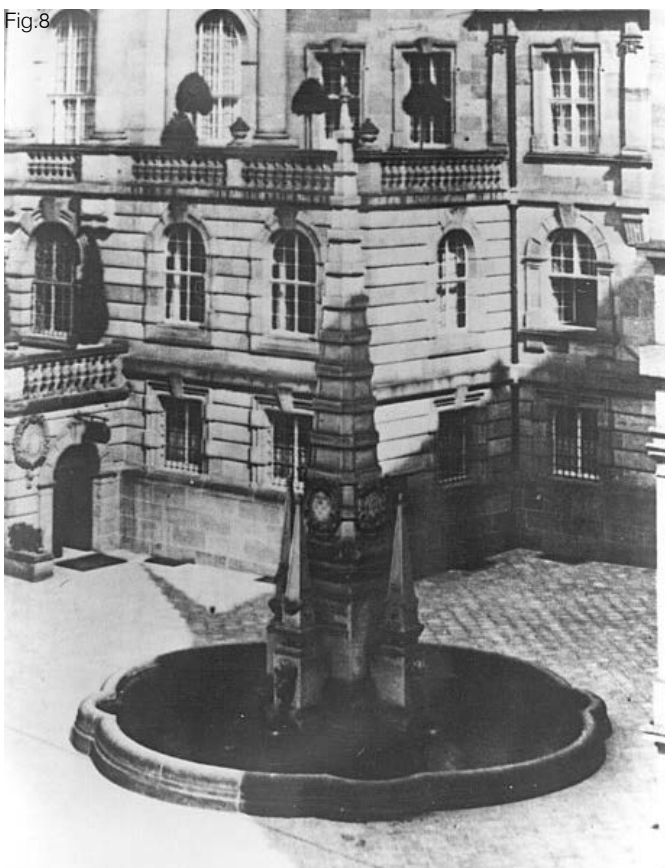
Sketch shows the concept of the reverse fountain.

Fig.7



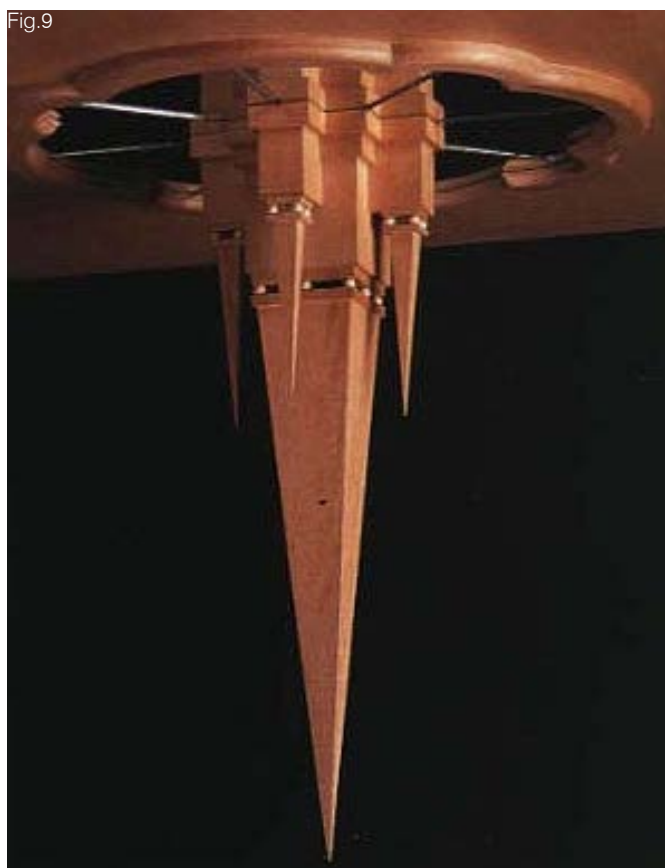
The visitor looking down of the reverse fountain. The water and the dripping sound highlight the emptiness of the original fountain.

Fig.8



The original Aschrott Fountain.

Fig.9



Model shows the concept of the reverse fountain.

### III. Monument Against Facism; Jochen Gerz and Esther Shalev- Gerz; 1986

This monument in Hamburg is a work that symbolize the beginning of self- critical memorial in the West Germany of the 1980s and 1990s, with a striking feature of vanishment.

In the erection of the monument, the artist invited the citizens in Hamburg to present their signature and sentence against Facism directly on the monument, which represent to return the power of critic and judgement to the public. Since 1986 to the following 7 years onward, the monument has lowered eight times, and finally disappear in the city of Hamburg. However, the disappearance is an essential symbol of this work; representing giving back the burden that the monument bear to the public.

*“ One day it will have disappeared completely, and the site of the Harburg Monument against Fascism will be empty. In the end it is only we ourselves who can stand up against injustice.”* <sup>[8]</sup>

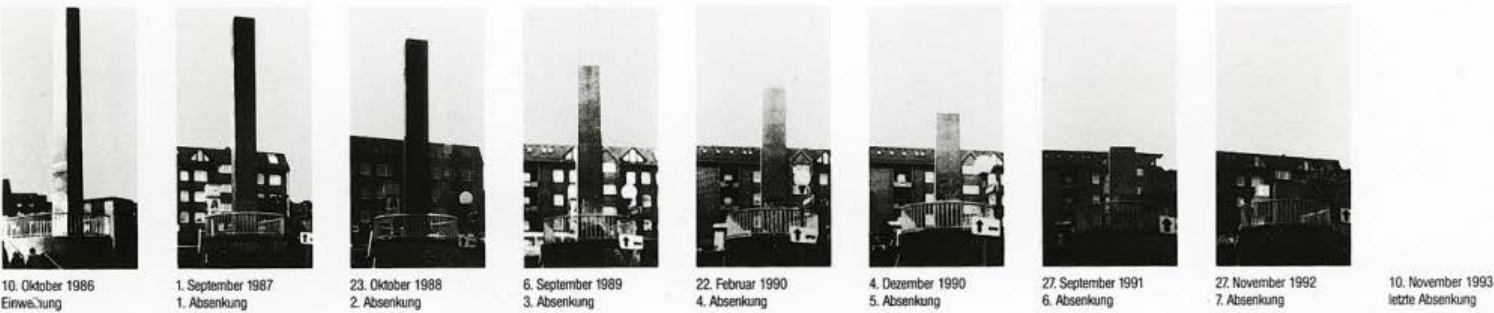
Fig.10



The original height when the monument was originally built.



Fig.11



Wir laden die Bürger von Harburg und die Besucher der Stadt ein, ihren Namen hier unseren eigenen anzufügen. Es soll uns verpflichten, wachsam zu sein und zu bleiben. Je mehr Unterschriften der zwölf Meter hohe Stab aus Blei trägt, um so mehr von ihm wird in den Boden eingelassen. Solange, bis er nach unbestimmter Zeit restlos versenkt und die Stelle des Harburger Mahnmals gegen Faschismus leer sein wird.

Denn nichts kann auf Dauer an unserer Stelle sich gegen das Unrecht erheben.

Harburg'lu Türk hemşerilerimizi ve bu şehrin Türk ziyaretçilerinin isimlerini bizim isimlerimize ilave etmeye çağırıyoruz. Bu bizi her an uyanık bulunmaya mecbur etsin. 12 metre boyundaki kurşun levhanın üzerinde ne kadar çok imza olursa, onun yere gömülecek kısmı da o kadar uzun olacaktır. Günün birinde o tamamen yere gömülüp kaybolacak ve Harburg'un faşizme karşı uyarma anıtının yeri boş kalacaktır.

Zira, uzun sürede hiçbir şey haksızlığa karşı çıkmada bizim yerimizi alamaz.

We invite the citizens of Harburg, and visitors to the town, to add their names here to ours. In doing so we commit ourselves to remain vigilant. As more and more names cover this 12 metre tall lead column, it will gradually be lowered into the ground. One day it will have disappeared completely, and the site of the Harburg monument against fascism will be empty.

In the end it is only we ourselves who can rise up against injustice.

Nous invitons les citoyens de Harbourg et les visiteurs de cette ville à joindre ici leurs noms aux nôtres. Cela pour nous engager à être vigilants et à le demeurer. Plus les signatures seront nombreuses sur cette barre de plomb haute de douze mètres, plus elle s'enfoncera dans le sol. Et un jour, il disparaîtra entièrement et l'emplacement de ce monument rappelant l'horreur du facisme sera vide désormais.

Car à la longue, nul ne pourra s'élever à notre place contre l'injustice.

אנדרטה נגד פשיזם  
אנו מזמינים את תושבי הרבורג  
ומבקרי העיר להוסיף שמם  
לשמן. בעשותו זאת אנו  
מתחייבים להשאר על המשמר.  
כמה שיותר שמות יכסו את  
עמוד העופרת בן 12 מטרים,  
הוא יורד לאיטו לתוך האדמה.  
יום אחד הוא יעלם לחלוטין  
ורחבת האנדרטה נגד פשיזם  
תהיה ריקה.

שהרי רק אנו עצמנו יכולים לקום  
נגד איצדק.

Мы приглашаем жителей и гостей города Гарбурга присоединять свои имена к нашим, что обязывает нас не только быть, но и остаться бдительными. Чем больше подписей будет написано на 12-метровом свинцовом пруте, тем глубже тот будет уходить в землю. Это будет продолжаться до тех пор, пока по истечении времени весь памятник не исчезнет бесследно.

Ведь в конечном итоге ничто и никто кроме нас не может бороться с несправедливостью.

The descending of monument over time.



The scale descended to that is far from a traditional monument.



Nowadays the monument disappear and forms a total emptiness. Which is the ultimate process of the monument.

#### IV. Minimum Monument: Art as Emergency; Néle Azevedo; 2005- Present

Artists generally have more flexible approach in terms of scale, budget, and forms of performance comparing to architects. The project “Monumento Mínimo” (Minimum Monument), is a project that aimed to raise public consciousness of global warming, which was done by international acclaimed artist Nele Azevedo, has shown the public a more radical way as a critic to the fundamental meaning of “monumentality”. The artist stored the ice figure in the freezer, and transported it to the place of intervention. During the intervention, everybody can take a sculpture and place it by themselves. The intervention was temporary, but after the disappearance of the ice figure, a shared experience appear in the place, to all the participants.

*“The project started with solitary figures, later a multitude of small sculptures of ice were placed in public spaces of several cities. The memory is inscribed in the photographic image and shared by everyone. It is not reserved to great heroes nor to great monuments.”<sup>[9]</sup>*



The art installation was placed in a stair-plaza.



The character of anti-monument is shown by the interaction with the audience. People can place the ice figure by themselves.



Fig.10



The melting of ice figures. The monument is not durable at all, it's weakness and anti-prominence also highlight the essence of anti-monument and the issue it want to show.



Fig.1



First phase of the demolition in 2015. The demolished part has been transfered to a park.

### **III. The Necessary Demolition**

The Panopticon  
Destroy the Repression  
Construct a Manifesto

## The Panopticon

The panopticon prison was firstly conceived by English philosopher and social reformer, Jeremy Bentham in the late 18th century, based on transforming Michel Foucault's theory "disciplinary power" into institutional architecture form.

Originally, the concept of disciplinary power, proposed by M. Foucault, regarded discipline as a mechanism of power that regulate a social-like organization, for example, a prison or a classroom. Different from directly brute, the operation of disciplinary power mainly is based on surveillance, which is the subject- object relationship of being watched was defined and created under spatial organization<sup>[1]</sup>. Bentham utilized the idea of surveillance by spatial organization, and commissioned drawings from an architect, Willey Reveley. Architecturally, their main idea was a circular structure in which of each of the floors is divided into a series of cells around the circumference; in which inmates are isolated from each cells, and being watched from a inspection tower in the center of the structure. When the light comes in through the windows or slits on the circumference of the structure such that each of the cells is back-lit. This makes it possible for the observer in the tower to see without being seen. To the inmate, the inspection tower is darkened and he or she cannot see through the slits on the tower into the center. The prisoners do not know whether he is being observed or not, so they must presume themselves being observed in any moment<sup>[2]</sup>. This idea also reflects to the terminology of "panopticon", originally refers to Argus Panoptes, who is a many-eyed giant in Greek mythology.

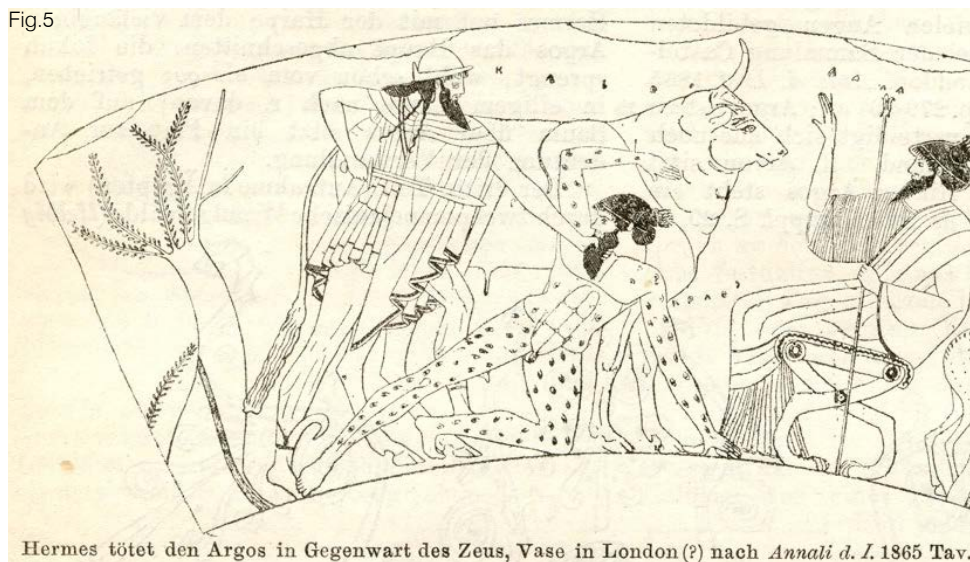
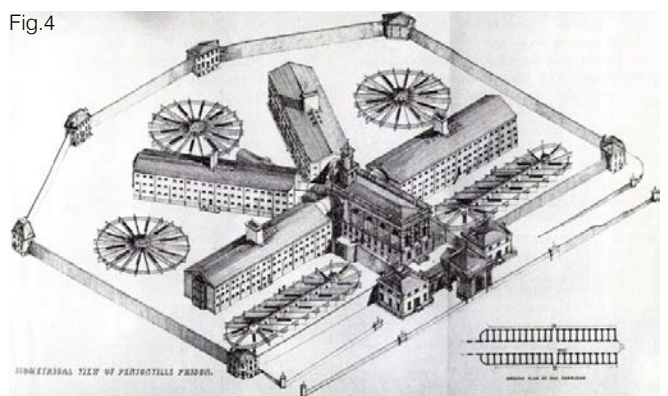
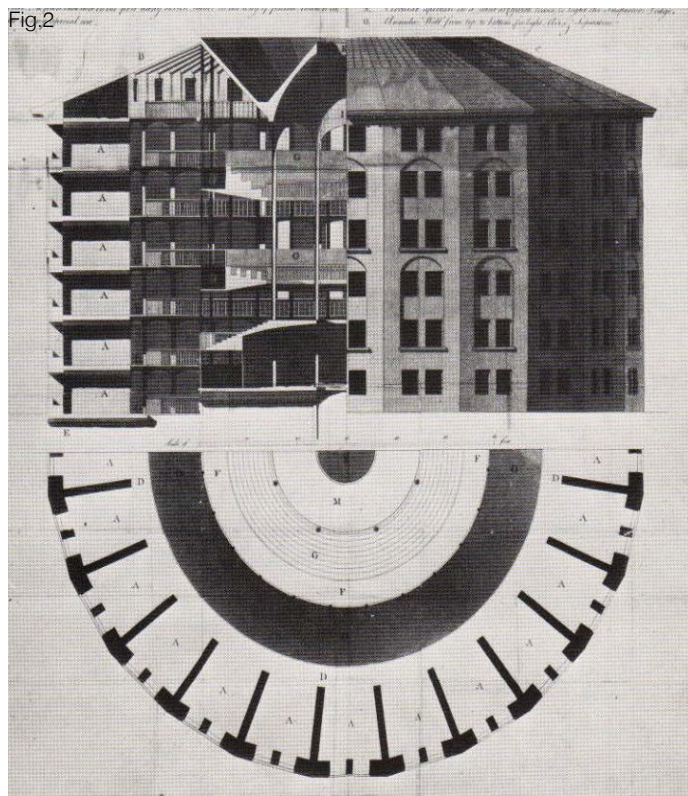
*The building circular—A cage, glazed—a glass lantern about the Size of Ranelagh—The prisoners in their cells, occupying the circumference—The officers in the centre. By blinds and other contrivances, the inspectors concealed [...] from the observation of the prisoners: hence the sentiment of a sort of omnipresence—The whole circuit reviewable with little, or if necessary without any, change of place. One station in the inspection part affording the most perfect view of every cell.*

—Jeremy Bentham, 1798<sup>[3]</sup>

However, the original idea of Bentham's surveillance prison was hardly put into real practice<sup>[4]</sup>. Instead, a similar genre- the Pentonville, like Presó Model de Barcelona, has shown a larger popularity<sup>[5]</sup>. The pentonville, which features series of rectangle cells arranged both-sided from a long aisle, radiating from a central watching point. In this case, it creates a more rigorous system of observation- there are warders who patrol the halls and galleries; while also senior officers at the central observatory, who watch the patrolling guards, and can send reinforcements at any sign of trouble. It creates a two-level of inspection, rather than the one-level panopticon.

The central pentonville did not only serve for surveillance, it was also a place for instruction. Except for giving sermon, instruction and admonishment by the "tutor", were also took place there. The organization of the central (observatory)-wing (prison cell) represented a hierarchy in spatial order, a centralization of power, discipline, and repression.





- 2.Design for the Panopticon by Jeremy Bentham, Samuel Bentham and the architect Willey Reveley in 1791
- 3.One of the prison that follow the closest idea of panopticon, Presidio Modelo prison in Cuba
- 4.Isometrical perspective of Pentonville Prison, 1840-42, by engineer Joshua Jebb. Report of the Surveyor-General of Prisons, London 1844
- 5.Drawing of a 5th-century BC Athenian red figure vase depicting Hermes( figure in the left) slaying the giant Argos Panoptes( figure in the middle)
- 6.The central observatory at Pentonville. Illustrated London News No.36 Vol.II, 1843





7. A martial trial held in the central pentonville of Presó Model, which sentenced Francesc Ferrer i Guàrdia's death in the early 1900s  
 8. A martial trial held in the central pentonville of Presó Model, 1940s  
 9. The central pentonville with "Franco, Franco, Franco", 1940s  
 10. The central pentonville and the observation route. The 313 compartment was demolished in order to gain more space.

Fig.11



Fig.12



Fig.13

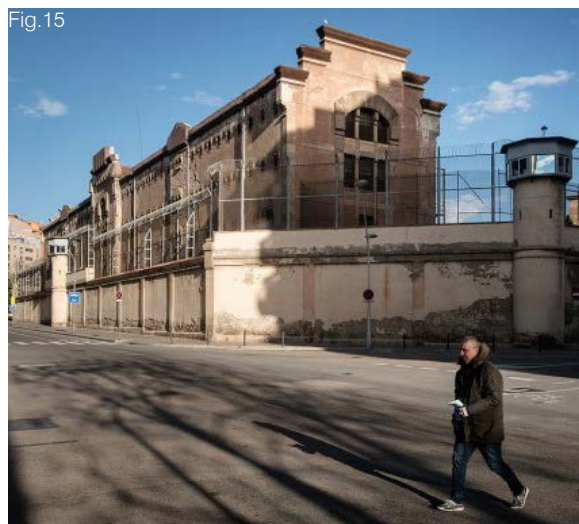


11. The corridor of inmate's cell

12. Group of political prisoners walking in a courtyard, including Emili Granier Barrera, Pere Foix, Helios Gómez, Lluís Companys, 1930

13. The library in Presó Model





14. Aerial view of Presó Model.

15. Street view from the intersection of Carrer de Nicaragua and Carrer de Provença

16. Street view from Carrer de Vilamarí

17. Street view from the intersection of Carrer de Vilamarí and Av. de Roma

18. Street view from Carrer d'Entença

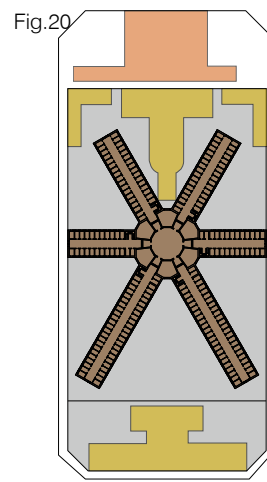
Fig.19



Future prison distribution plan of Barcelona( until the 2020s). The prison plan indicate there will be no prisons in the city.

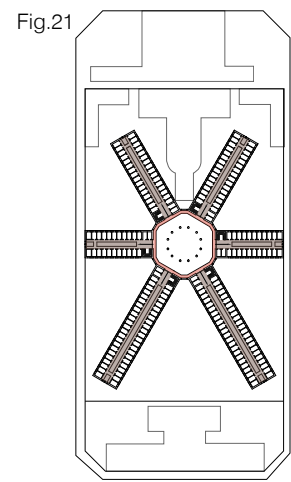
Note:

After the close of Presó Model, those inmates and workers will be transferred to prisons such as Brian 1(489 inmates), Brian2(96 inmates), and other farer out of the city like Quatre Camins(61 inmates), Lledoners(37 inmates) and others. After Prison Zone Franca is built, Prison Trinitat Vella and Was Ras will be closed and the inmates will be allocated there.<sup>[6]</sup>



Spatial program of the prison

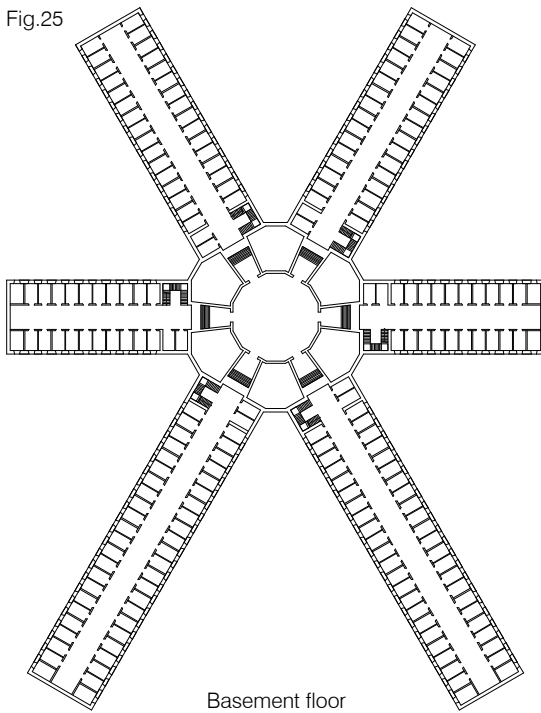
- Administration
- Service
- Prison cell



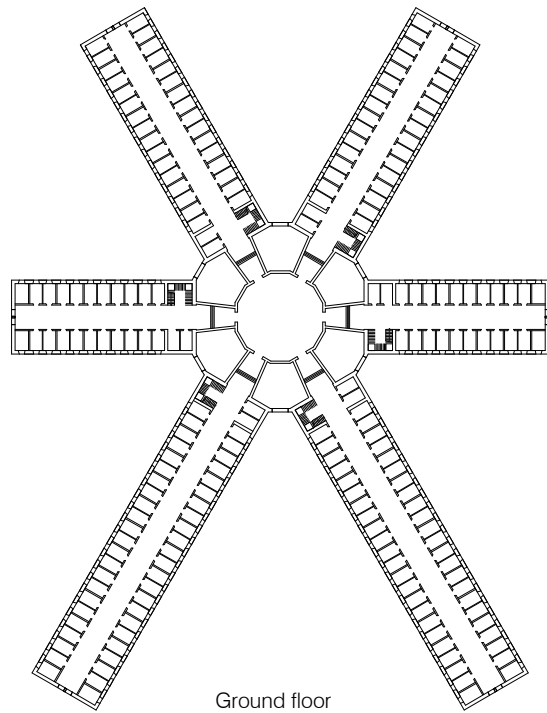
Surveillance logic in pentonville

- warder
- senior officer

Fig.25



Basement floor



Ground floor

Fig.26

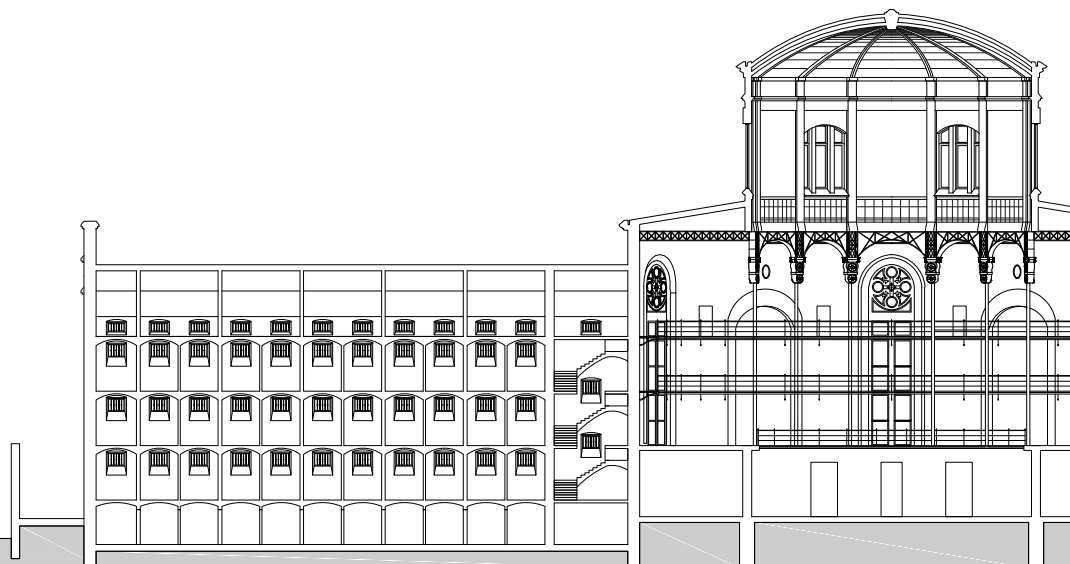
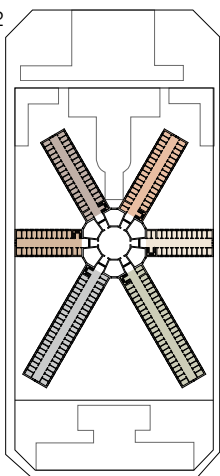




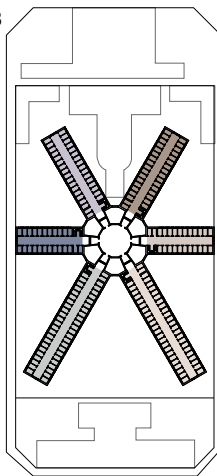
Fig.22



Inmates allocation (clockwise from top right) during the late 1930s

- CNT, FAI i Joventuts Llibertàries,POUM
- CNT, FAI i Joventuts Llibertàries,POUM
- Fascists, military crime
- Thief
- Fascists, military crime
- Preventive charges, pending trial

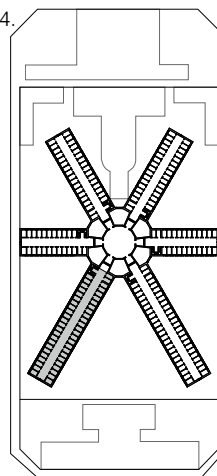
Fig.23



Inmates allocation (clockwise from top right) during 1975

- Harmful prisoner
- Under age and health isolation is needed
- Recidivists
- Recidivists of little harmfulness, foreigners
- Dangerous, fascist, capital crime (more controlled one)
- Under 21 years old

Fig.24



■ Punishment cell during the 1960s

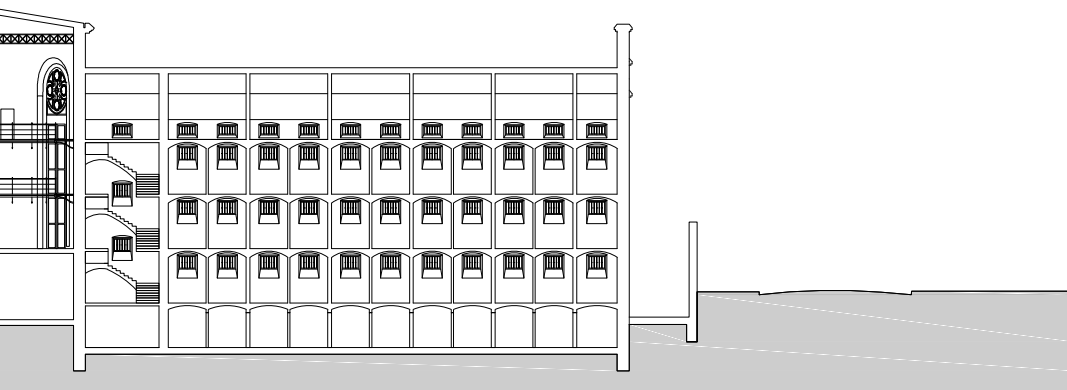
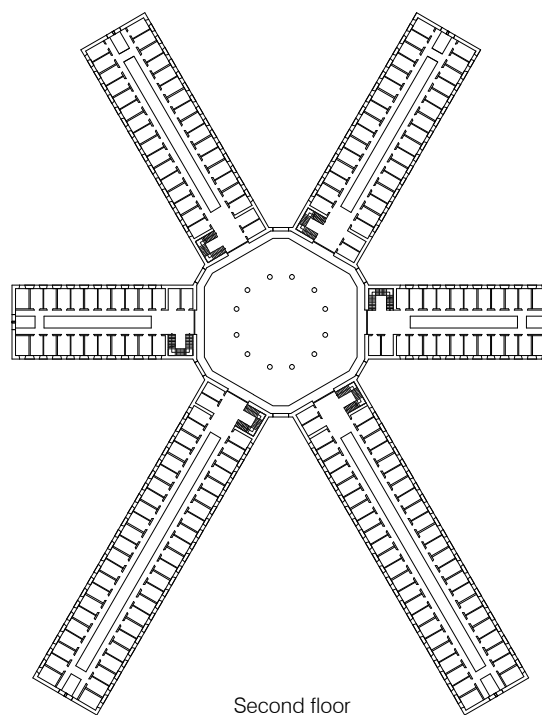
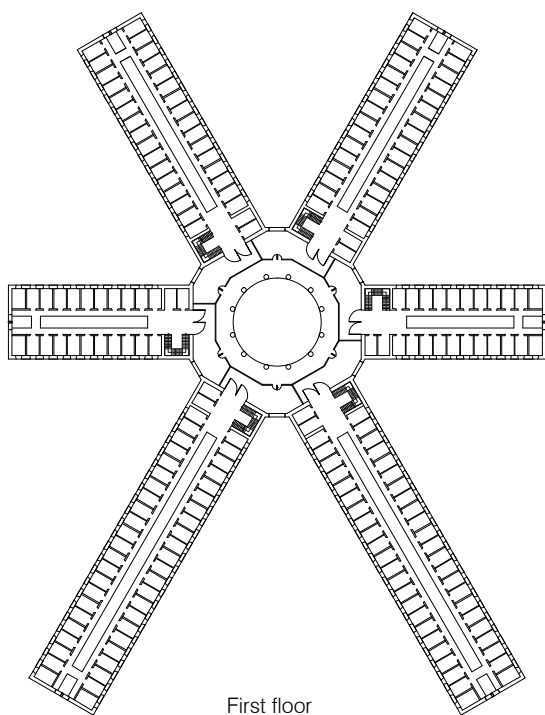
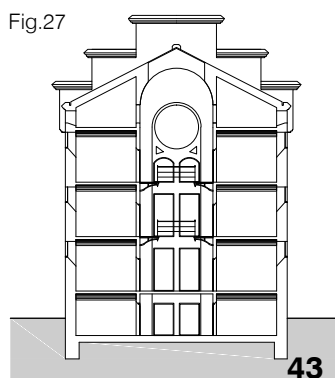


Fig.27



## Destroy the Repression

The idea of transitional justice represents sequence of measures adapted to redress the legacies of human rights repression, often implemented after the political-power transition phase from dictatorship, violence, repression to democracy. It's regarded as an important procedure that cannot be neglected in order to establish a more peaceful and democratic future. Such measures include criminal prosecutions, truth commissions, reparations programs, and various kinds of institutional reforms".<sup>[7]</sup> The core value of transitional justice is the very notion of justice, which includes some general ideas such as investigating the truth, providing clear definition of victims and perpetrators, establishing victims a platform and compensation, creating institutional reform and promoting public deliberations. However, since the generally regarded genesis of transitional justice- the Nuremberg Trials in the post World War II period- the work has oftenly being considered as only jurisprudence, belongs to specific jobs for lawyers and politicians.

Thus, a question should be asked: What should spatial professions do, if we see transitional justice as an important mission in the progress of democratize; especially in the place like Catalonia, which needs a manifesto for it's long desired freedom and victory against repression?

## Construct a Manifesto

According to the Nine Points on Monumentality mentioned in the previous paragraph, the concept of monumentality no longer merely based on the greatness of it's antiquity proposed by Lewis

Mumford<sup>[8]</sup>, but instead on it's purpose of transferring collective power and determination of the public into a symbol, and as a vehicle to fulfill people's outer need through it's inner spirit. In this sense, the monument has it's own spiritual and social function, which can connect experience and memory from the past to certain action or attitude in the future<sup>[9]</sup>. In this sense, the monument of repression-landscape, which was built to honor certain dictator, could no longer represent the "collective will" of the public, nor the fulfillment of people's political and social intention. The spectacular figure is only an empty shell. Even worse, the underlying notion they represent is merely a phantom that still haunt people's thought and lingering in the victims' mind. Therefore, in terms of the true spatial essence of monument, the necessary demolition of the concept of repression, shall be implemented. Especially the case of Catalonia and Taiwan, the two political entities that have sufficient public opinion base on independence as well as pro-self-determination governmental authorities, the destruction, the remove, or the transformation of these repression-landscape represent a manifesto, toward their ultimate target- the pursue of freedom.

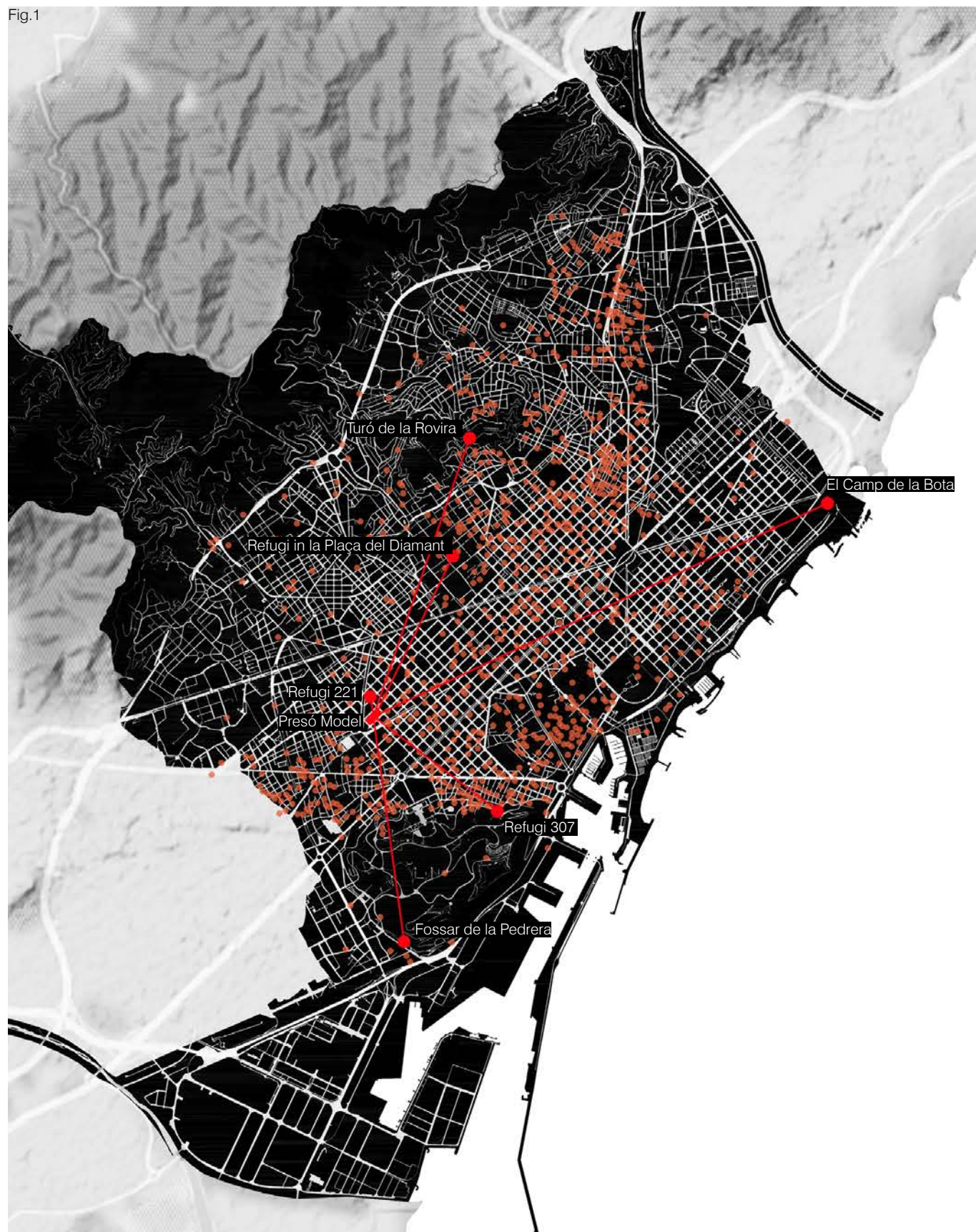
According to the practice of anti-monument, there are different ways to transfer the repression-landscape, and establish new monumentality that serve for public use, memorize the past and provide spiritual heritage for the future. In the following paragraphs, a renovation design of the Presó Model will be exhibited, as a practice of the anti-monument and transitional justice of repression-landscape.

*None of us, possess a kind of "fiat" by which we can say, 'Let bygones be bygones' and, hey presto, they then become bygones. Our common experience in fact is the opposite—that the past, far from disappearing or lying down and being quiet, has an embarrassing and persistent way of returning and haunting us unless it has in fact been dealt with adequately. Unless we look the beast in the eye we find it has an uncanny habit of returning to hold us hostage.<sup>[10]</sup>"*

*- Desmond Tutu, South African social rights activist and retired Anglican bishop, Nobel Peace Prize Winner in 1984*



Fig.1



In Barcelona, there are approximately 50 museums, but only a few of them are related to those dark history. However, it's time for people to face the beast. A new facility in the city will be serve as a culture center, telling the hidden story of Barcelona.

● Refugi in Barcleona

## **IV. Condition Analysis**

Site Analysis

Program Analysis



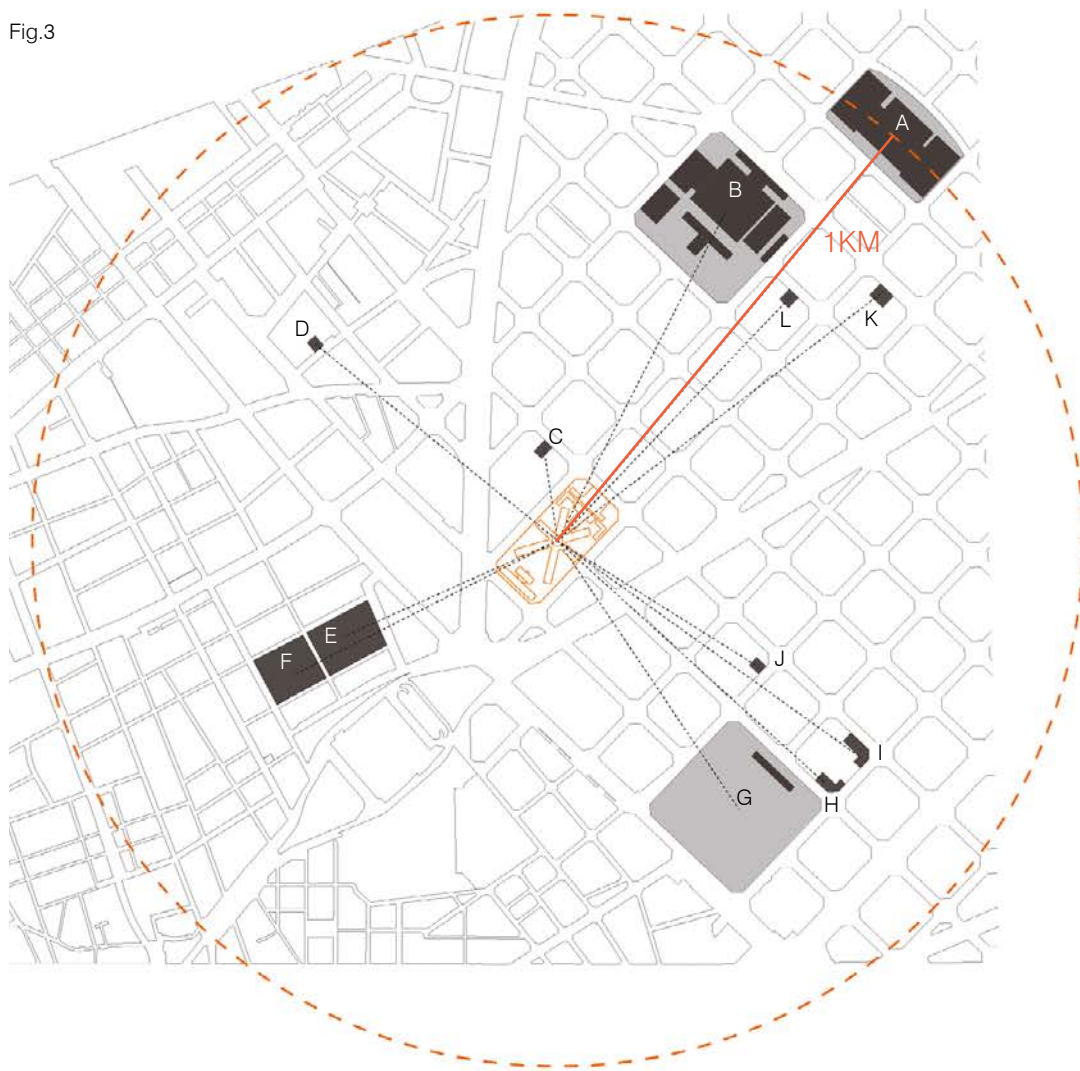


### Site Analysis

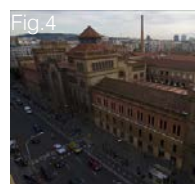
Situated closely to Sant Estació, the Catalan capital's largest transportation hub, Presó Model has become a mysterious burden. Without any connection with the existing context, nor can it represent a feasible public facility in such an busy area. But somehow it has a chance to become a desirable public building due to it's location and dimension. The program of the proposal should be decided to meet the public interest, serve for both metropolitan program and beneficial for the residential- oriented la Nova Esquerra de l'Exiample.



Fig.3



Cultural connection with surrounding cultural facilities within 1 Kilometer :



- A. Hospital Clinic / UB Faculty of Medicine
- B. Escola Industrial (picture left top)  
/ Sala Noble Civic Center (picture right top)
- C. Escola Joso Còmic i Il·lustració
- D. CESF Centro de Estudios
- E. UB Facultat de Biblioteconomia i Documentació
- F. Escola Jaume I
- G. Library of Parc de Joan Miró
- H. Institut Ernest Lluch
- I. Escola Pública Joan Miró
- F. Library of Parc de Joan Miró (picture left bottom)
- J. EAE Business School
- K. Biblioteca Esquerra de l'Eixample (picture right bottom)
- L. Escola IPSI

Fig.8



City plan

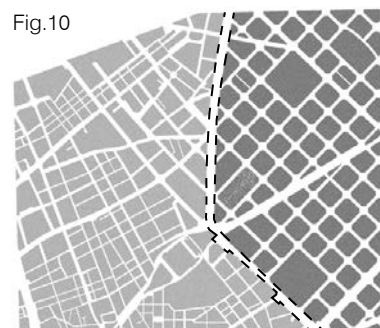
Fig.9



Public Facility

- Public open space with greenery
- Public open space without greenery

Fig.10



Dichotomy of two context

- La Nova Esquerra de l'Eixample
- Sants, Les Corts and Hostafrancs

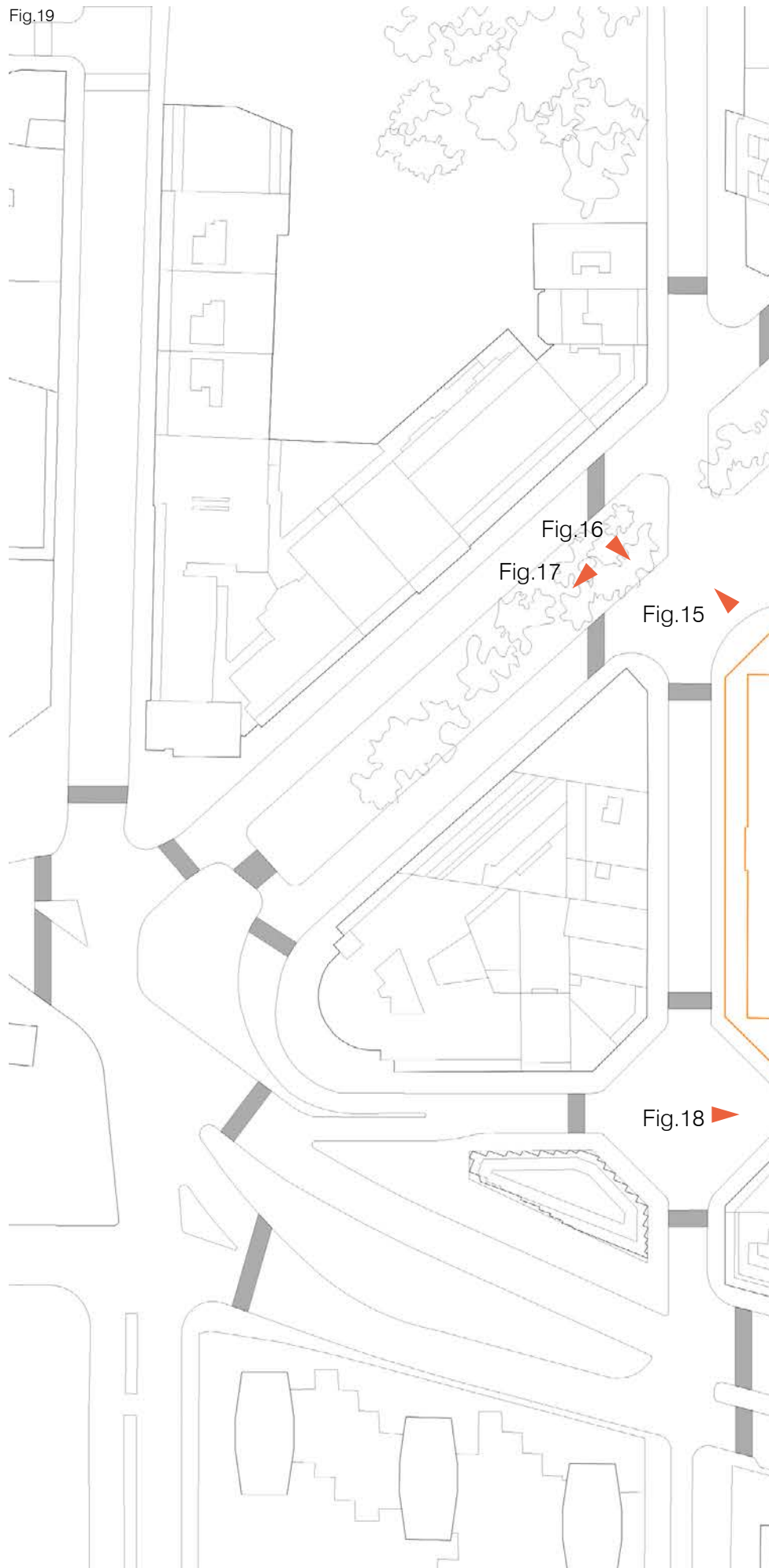
Fig.11



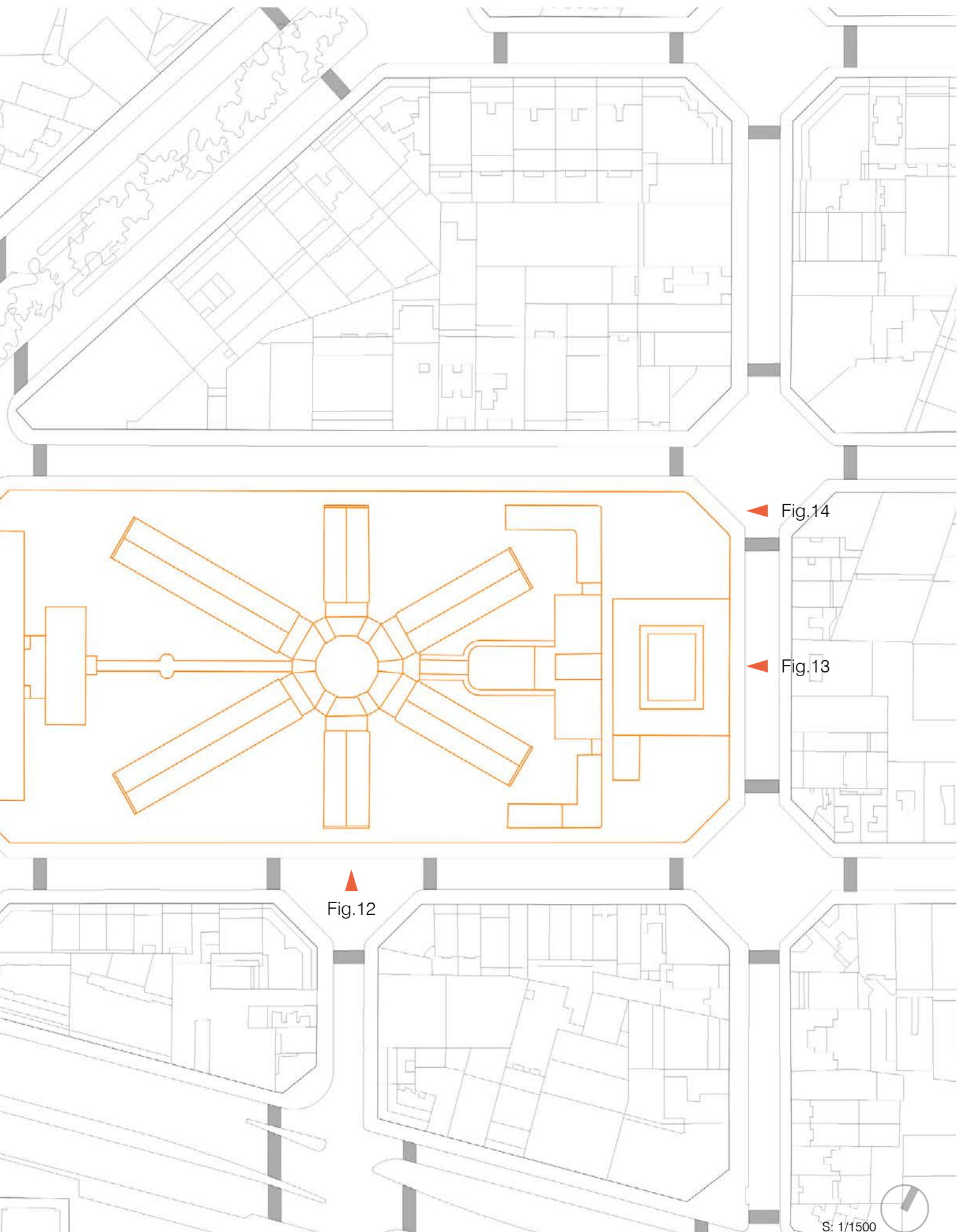
- Public transportation
- Metro station
- Rail road
- △ Tram



Fig.19









# Program Analysis

## Monumental

The prison can represent a history of Catalan's struggling against political repression. In this particular moment that people are asking for independent, the historical value of the prison shall not be forgotten. It should be a monumental place, where act as a symbol of people's collective memory, will, and determination.

## Cultural Connection

The educational facilities near the site fosters a cultural atmosphere. The prison will represent itself as a new cultural center that complement the monumentality with each other in that area; including exhibition of the historical material, workshop, conference room, reading and research place. And through these cultural programs, people can better understand the meaning of the prison; instead of forgetting.

## Metropolitan / Neighborhood

Situated in the interface of metropolitan facility (Sant Estació ) and residential neighbor (la Nova Esquerra de l'Eixample ), the transformation should include facilities both in a metropolitan scale and a community scale; as a building that can attract meaningful tourism and benefit the people who lives in the community.

## Target Group

1. Short stay visitors. The renovated prison along with the bunkers, refugis and other forgotten historical places will provide the tourists a deeper cultural narrative of Barcelona. The museum gallery in the building provide both permanent and temporary exhibition, as well as hostel dwelling (using the previous prison cell), that could make the tourism in Barcelona more cultural oriented.
2. Organized group. Provide the schools or organized for educational trips/ researches, in academic and professional research level.
3. Local community. The multi-functional building will host exhibition, public lectures, cultural events that benefits the local community.

Fig.20

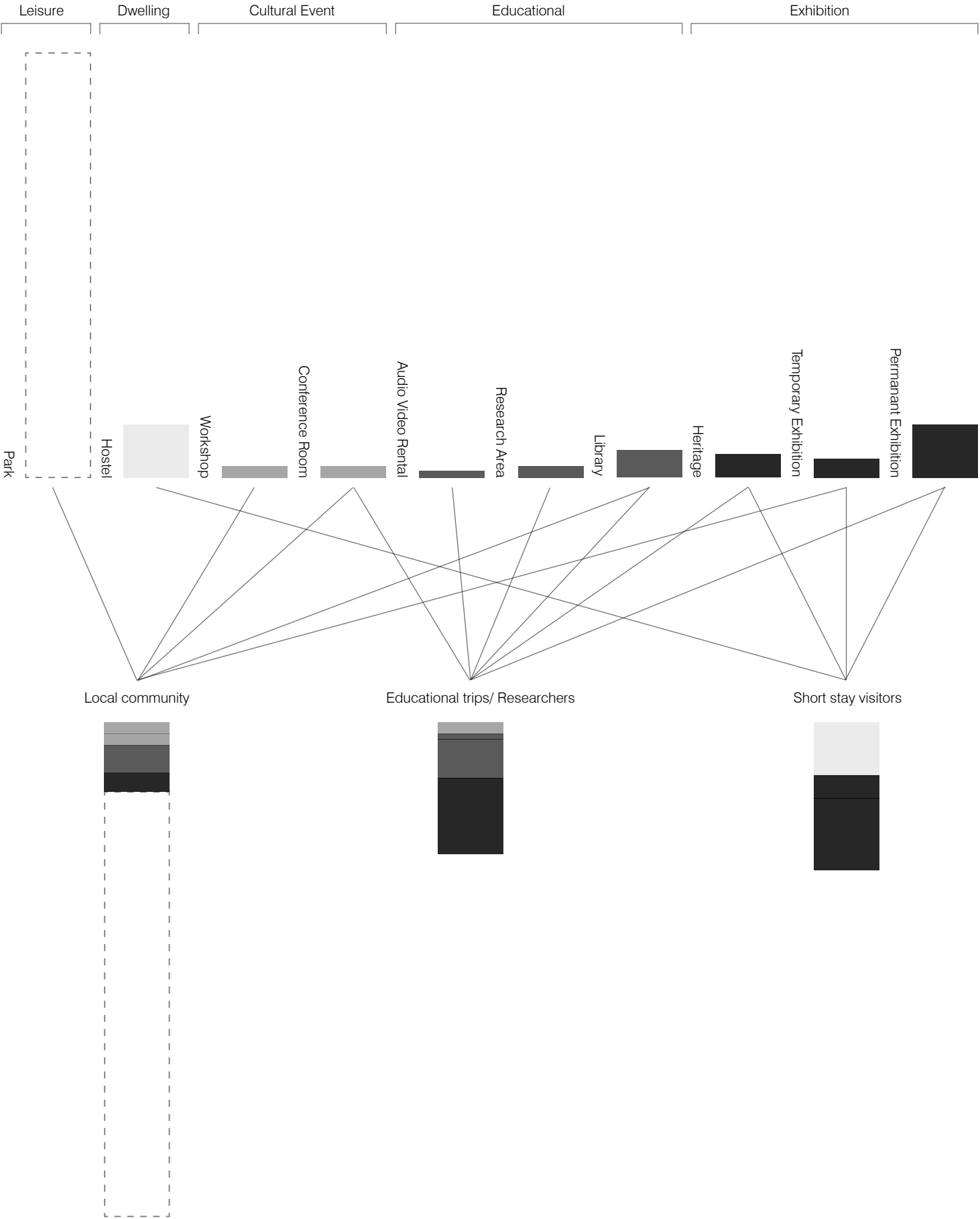
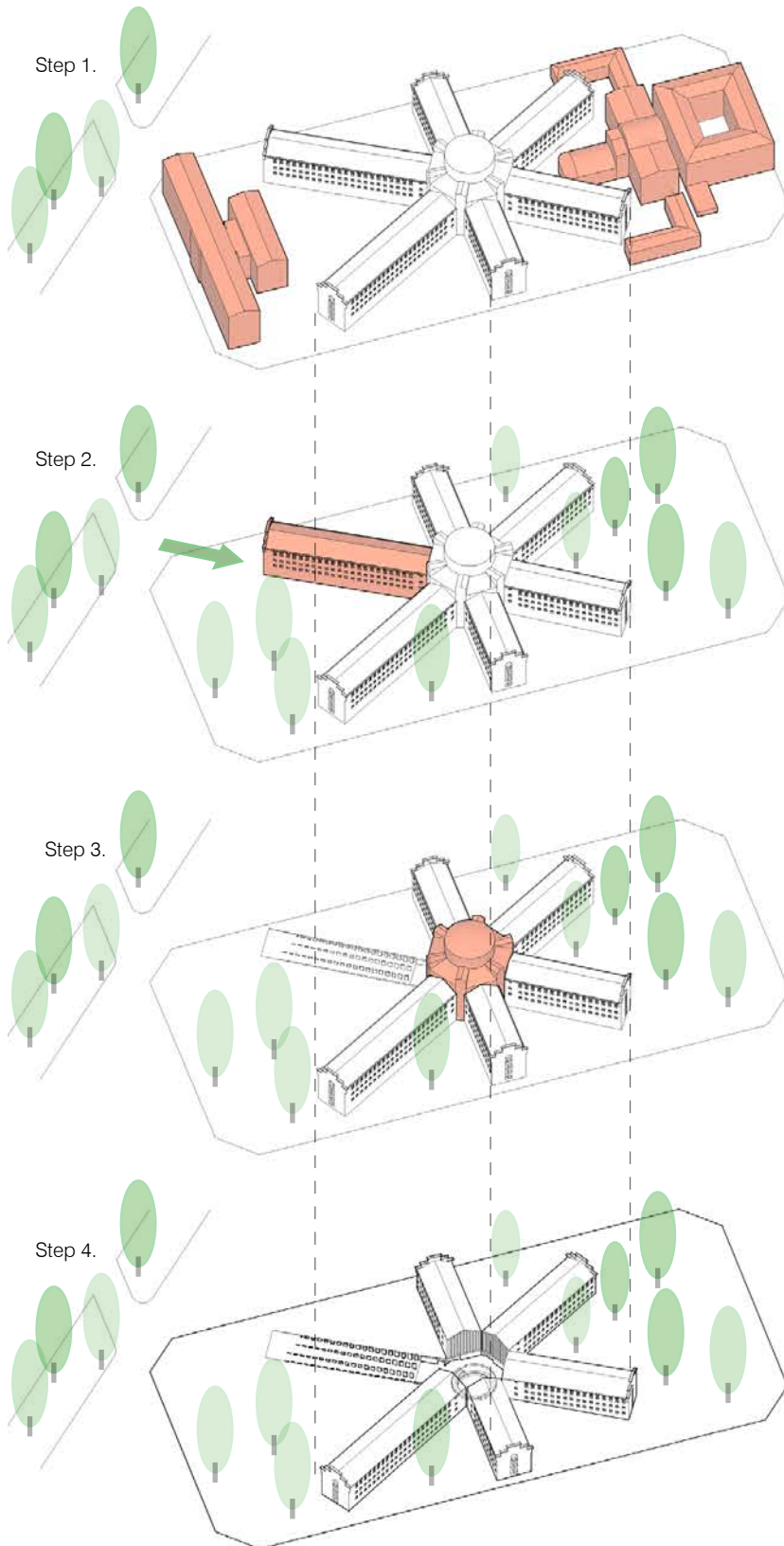


Fig.21



## Design Process

The design process follows the main concept "Destruction"; however, as well as giving other merits after the destruction, for example, clarify the panoptican form, bring the green belt connection and, the final part, the reverse dome that mirror down with the destroyed one, into the ground as a monument.

Step 1.

Destroying the administration area  
Showing the form of Pentonville

Step 2.

Destroying the prison cell  
Introducing greenery from Av. Josep Tarradellas

Step 3.

Destroying the center of Pentonville  
Creating route to the empty center (preserving part of the cell)

Step 4.

Reversing the center of Pentonville as anti-monument

■ Demolition



Fig.22

Programming Explosion

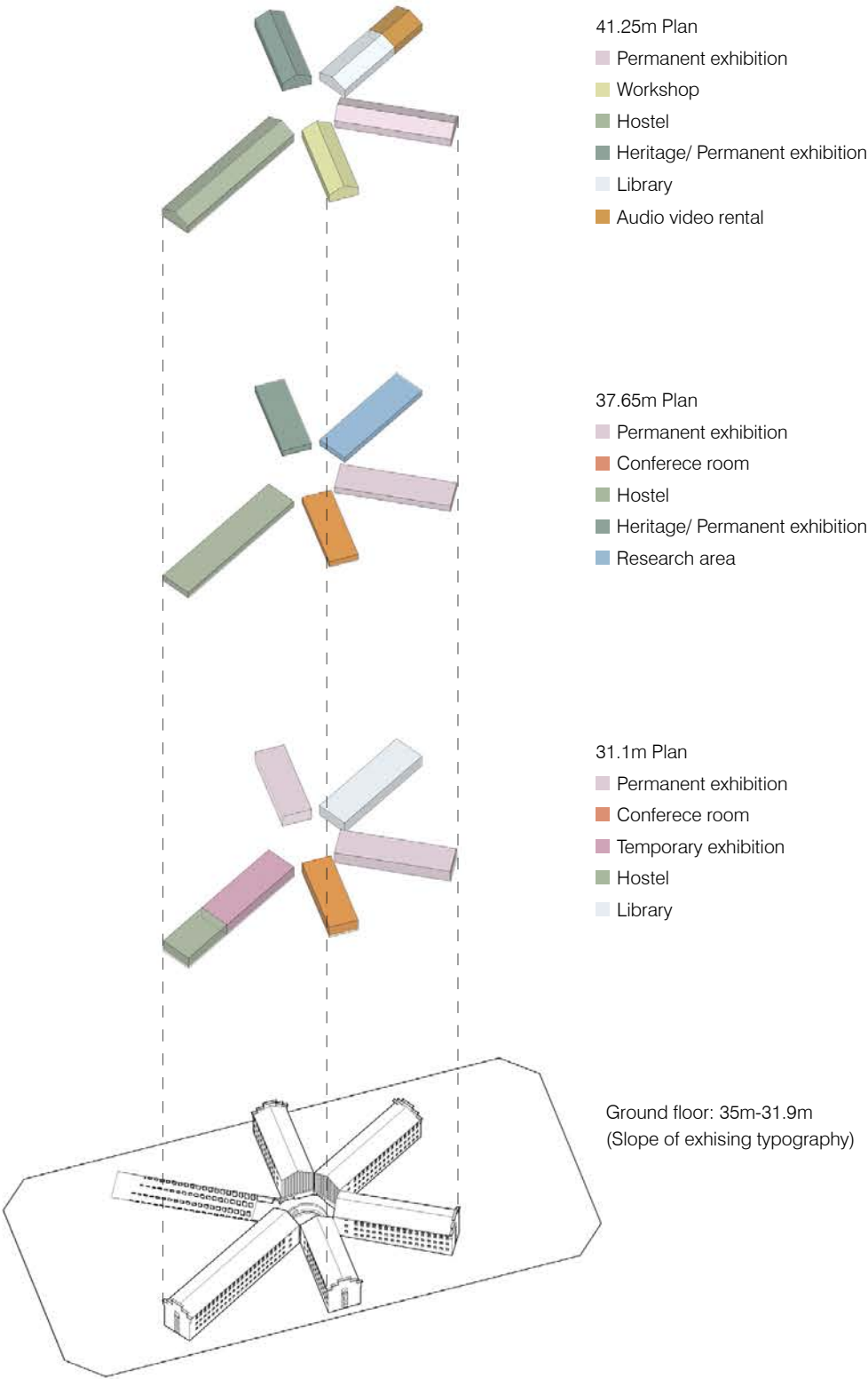


Fig.1



Presó Model was officially closed, exhibition will be held and visitant are allowed.

## **V. Design Presentation**

Master plan  
The Route and Exterior  
Interior  
Plan  
Section



Master Plan

Fig.2

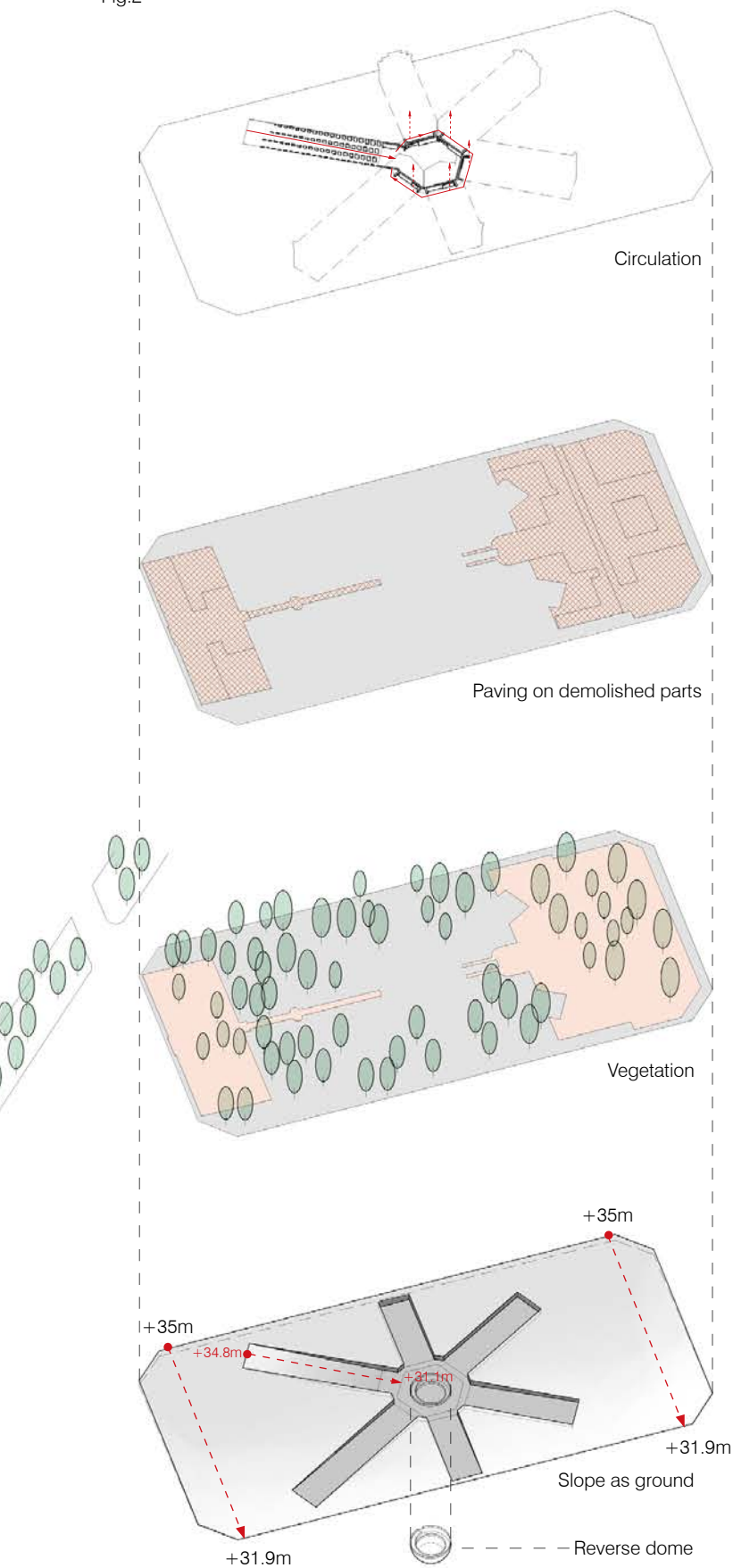
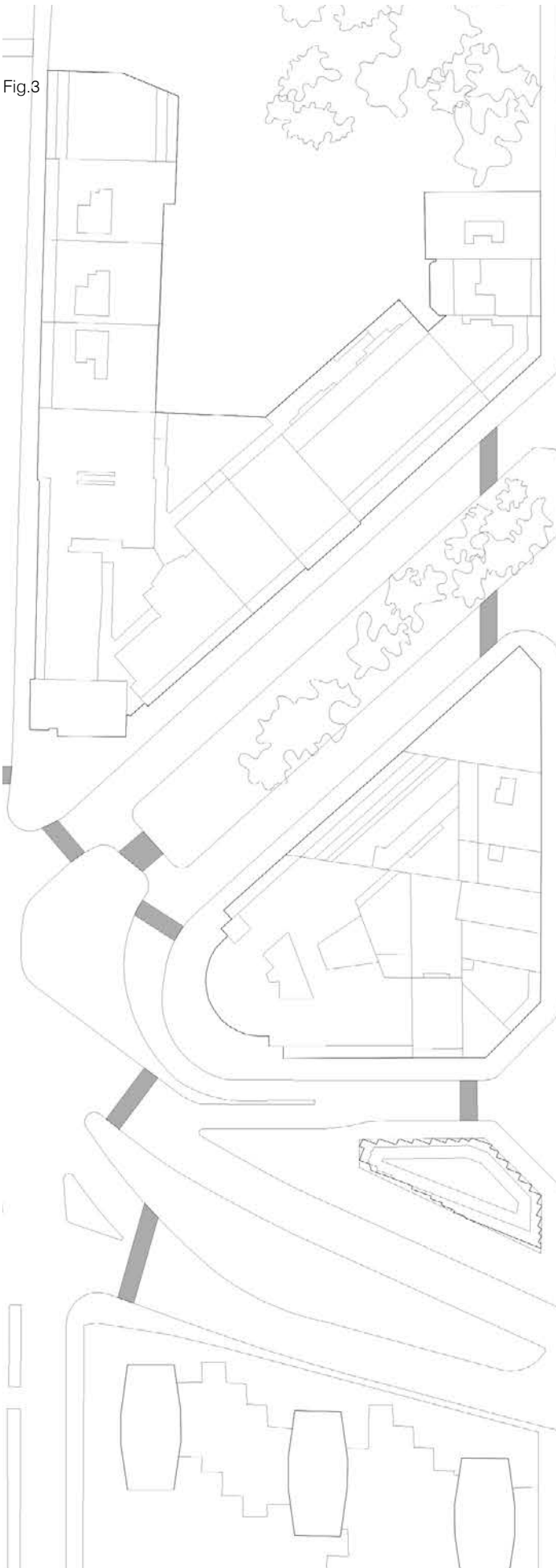
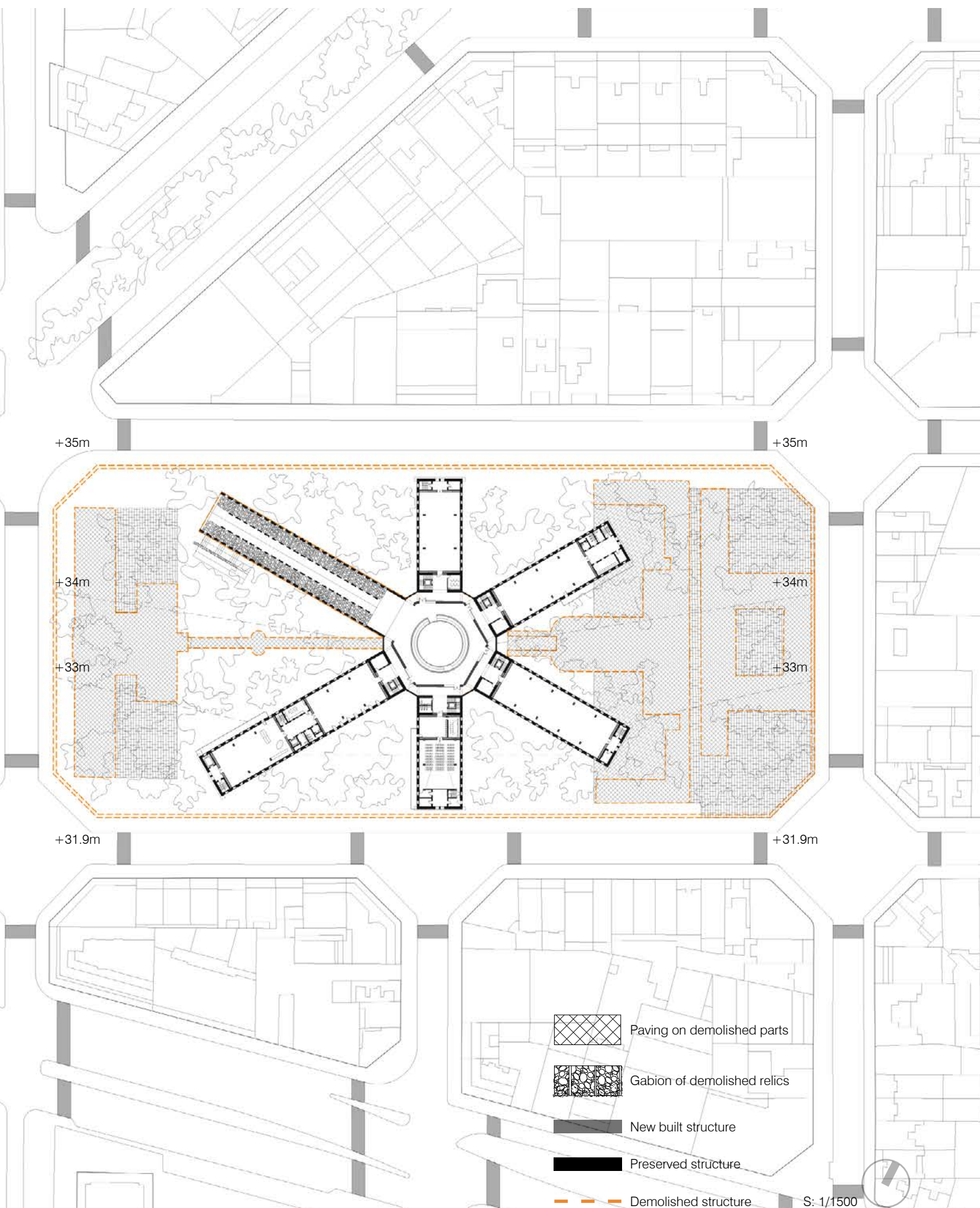


Fig.3







## The Route and Exterior

### The Route

The route lead to the prison was constructed according to a design narrative. The main entrance is connected to the green belt in AV. de Josep Tarradellas.

Through the strong repeatedness formed by the preserved compartments of the prison, a slope will lead the visitors to the central part of the prison; however, which is now hollow.

Fig.5

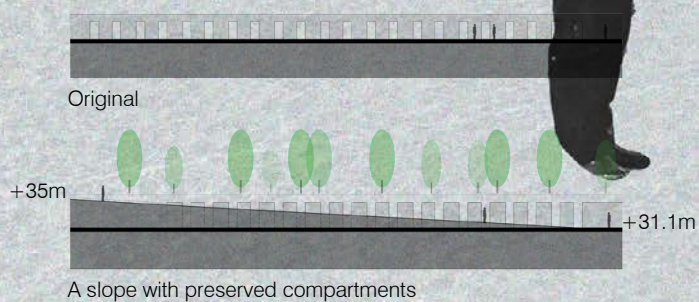
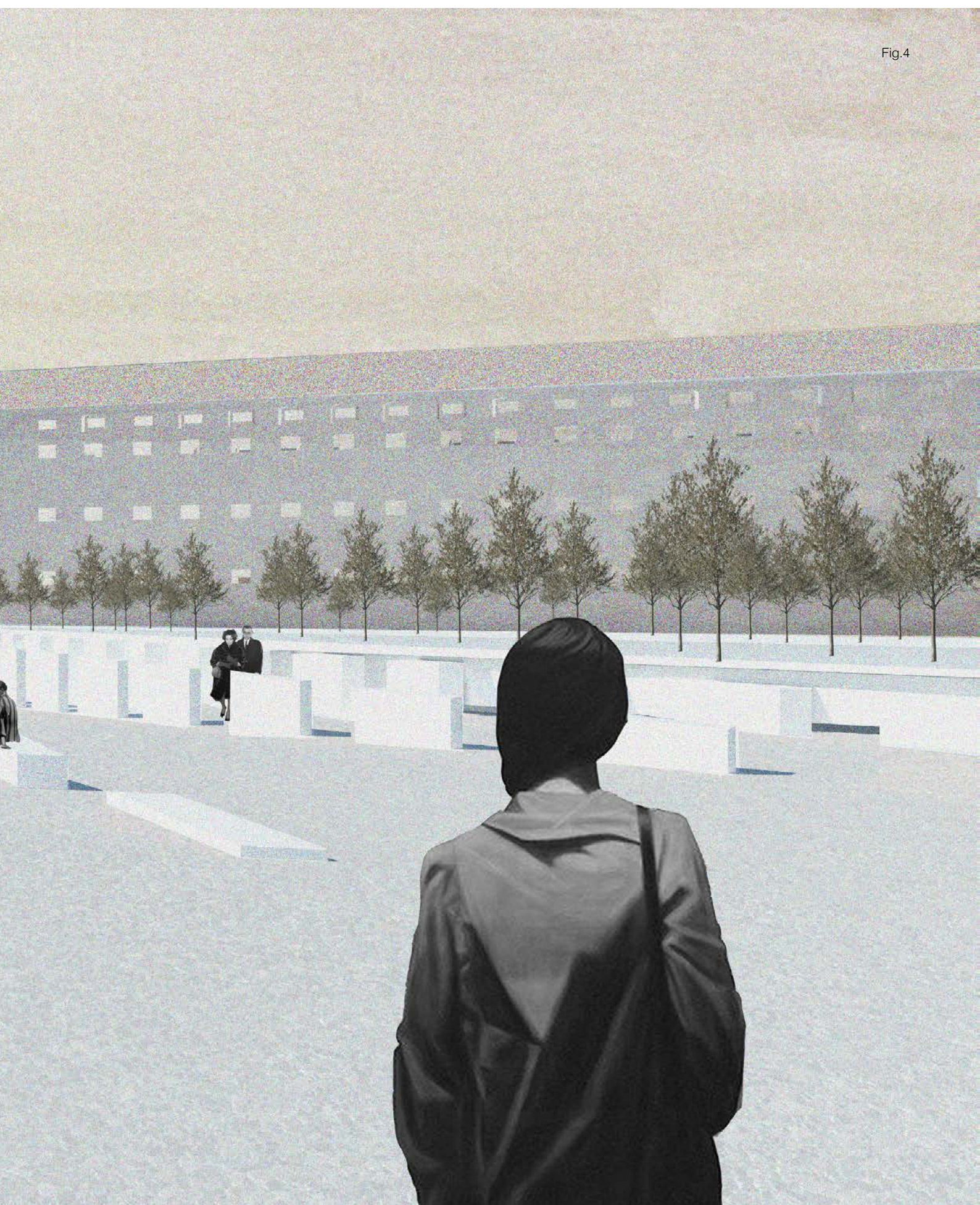




Fig.4





## Reflection

While walking in the route, five big reflective facades reflect the figure of the visitors themselves and the background. While walking closer toward the prison, the visitor will feel the civilized world is getting farther, as well as seeing closer him/herself.

Visitors can then enter the interior through a semi-open circulation, or walk downwardly to the reverse dome.





Fig.6





## Reverse dome

The dome, which represent a symbol of political repression, has been demolished, and a reverse shape was constructed to highlight the emptiness. Visitors can go downwardly by a spiral staircase, to a memorial that dedicated to those activists that have fought during the dictatorship.





Fig.7





## Interior

### Reverse Panopticon

A reverse panopticon-relationship is also created as an anti-monument approach. Through the interior of the reflective facade, the visitors can now watch the dome (which are physically reversed also) from the wings that used to keep the inmates.

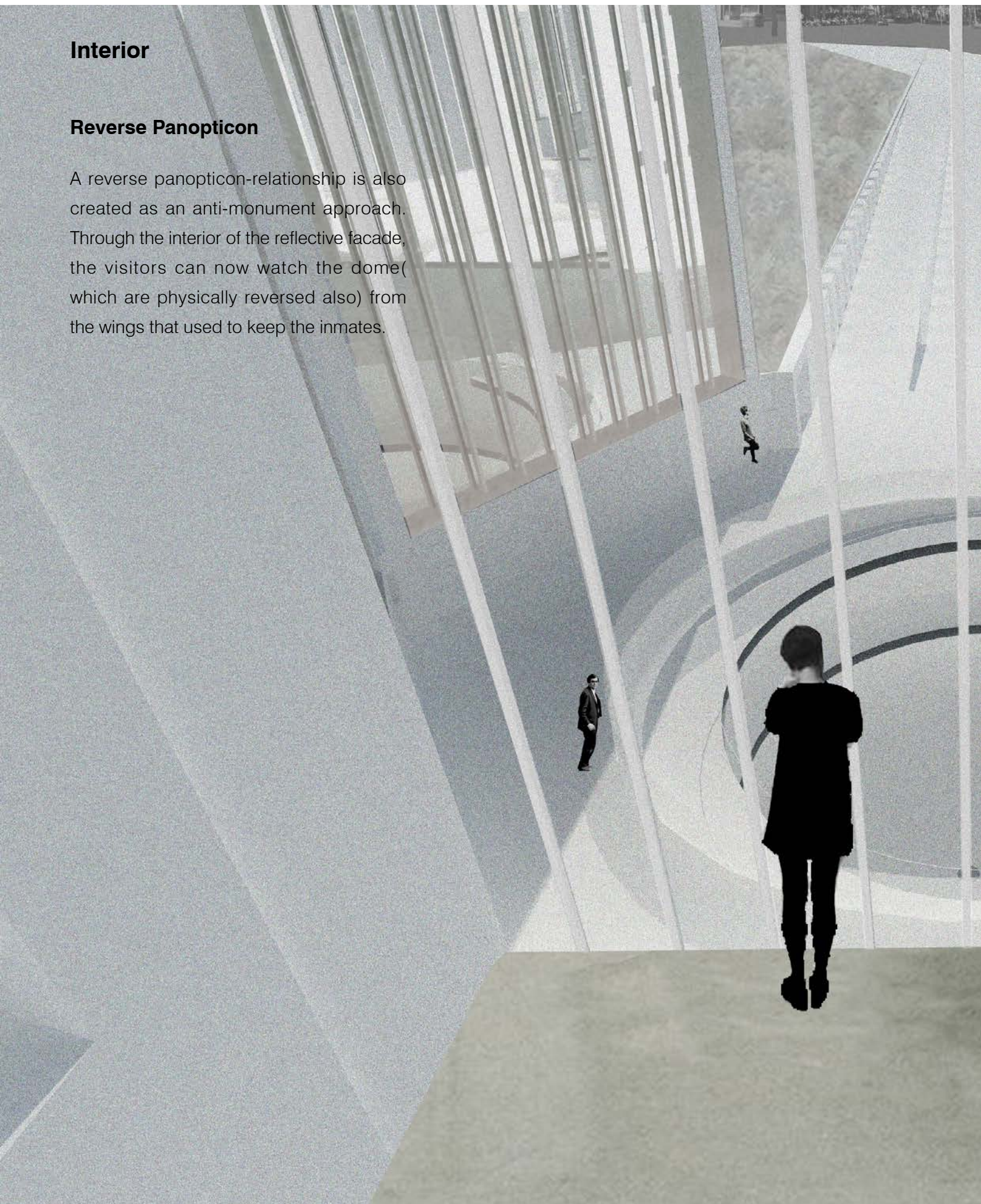






Fig.8



## Compartment of Old and New

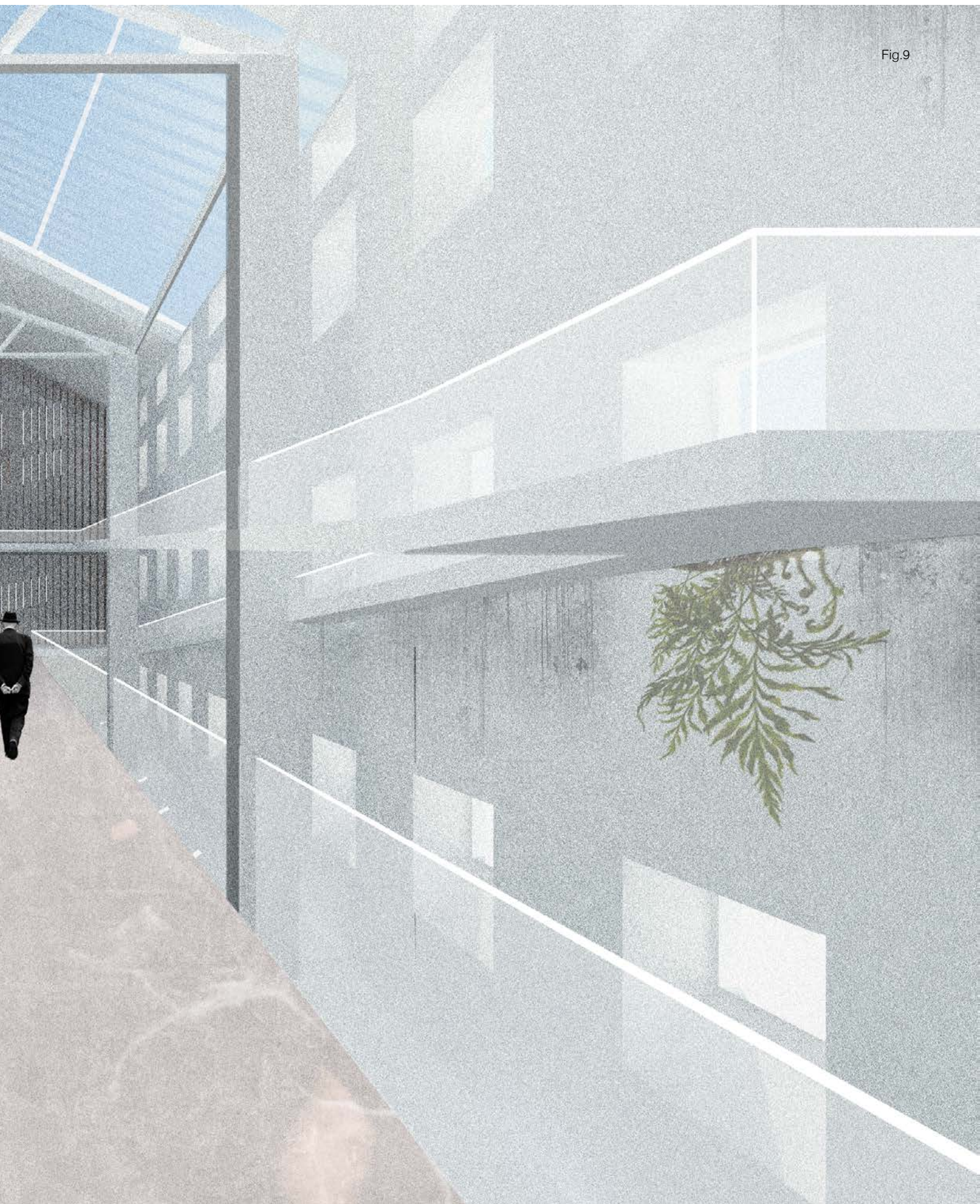
The old prison itself was also treated as a material, overlapped by new ones but still maintaining the atmosphere. Metal sheet are added to highlight the vertical bar of the previous prison.

Most of the compartments follows the rule of the previous building logic, and some of them the programs utilize a series of preserved wall(heritage-exhibition, hostel dwelling).





Fig.9







+35m

## Plan +31.1m

Space Program:


- A. Machinery
- B. Permanent exhibition
- C. Office
- D. Library service place
- E. Library
- F. Machinery
- G. Machinery
- H. Permanent exhibition
- I. Multi-media exhibition
- J. Conference room
- K. Cloakroom
- L. Machinery
- M. Machinery
- N. Temporary exhibition / gallery
- O. Kitchen
- P. Accessible toilet
- Q. Hostel lobby /bar /gallery

 Paving on demolished parts

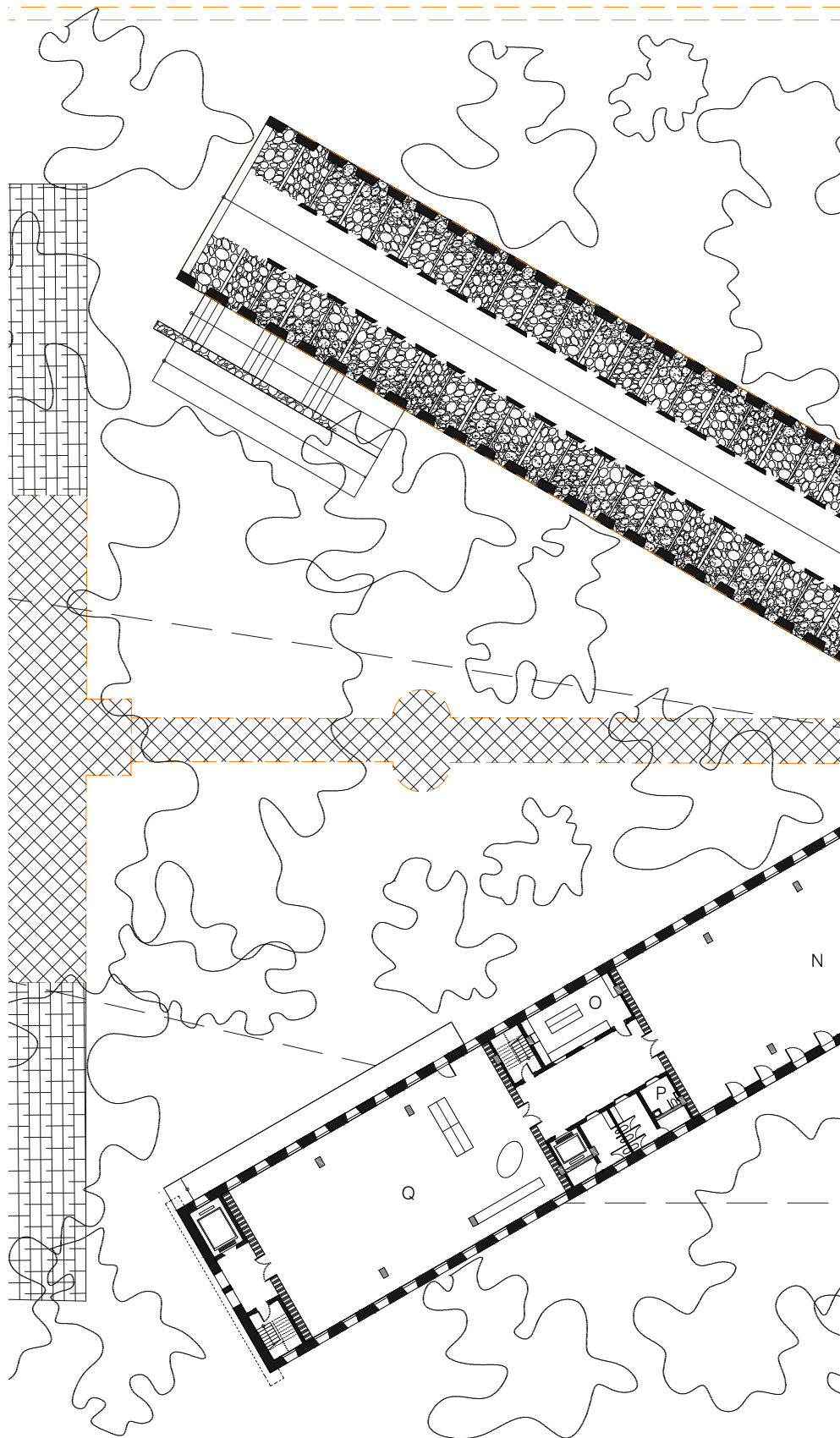
 Gabion of demolished relics

 Void

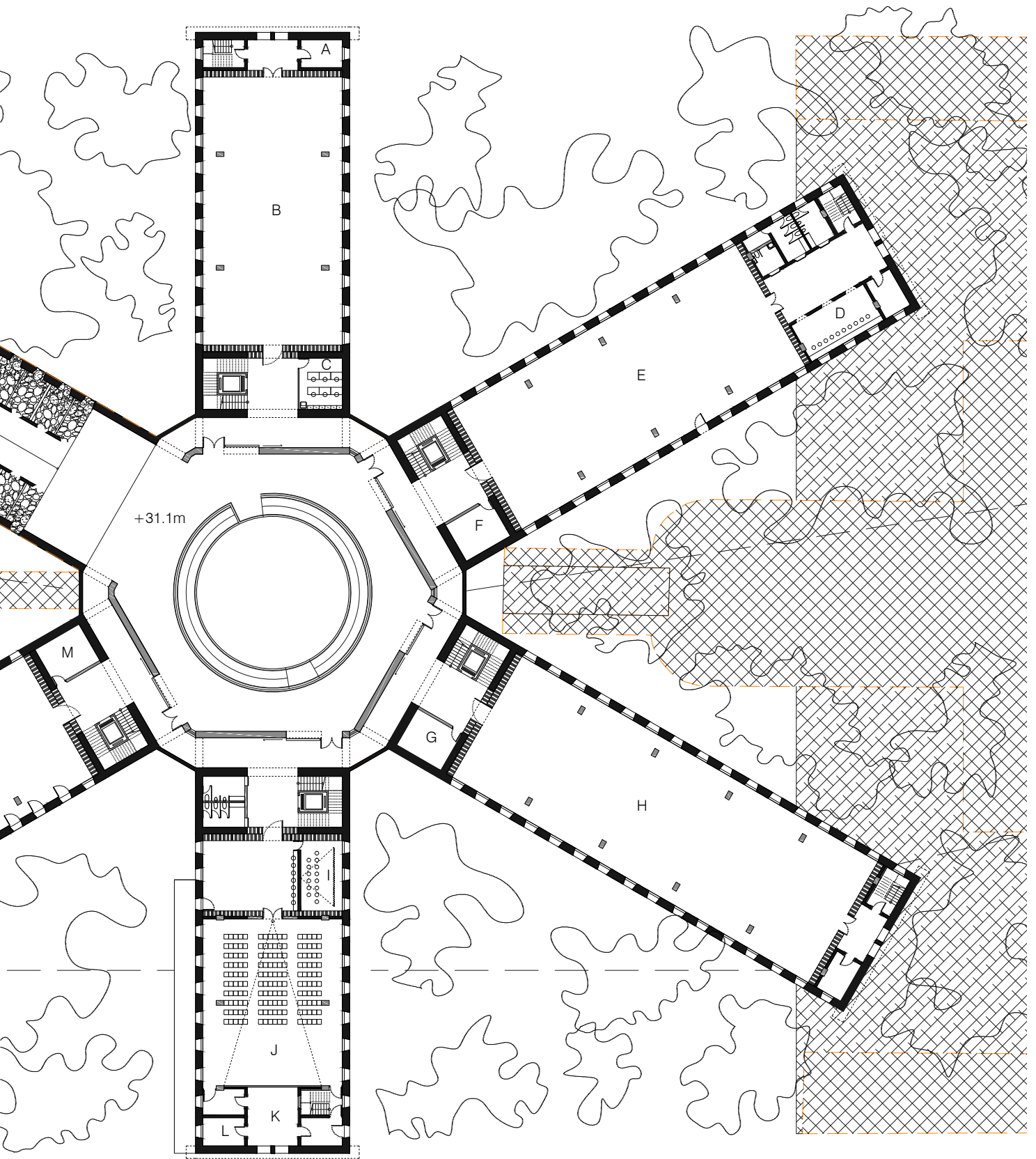
 New built structure

 Preserved structure

 Demolished structure







+31.9m



## Plan +34.05m

Space Program:

- A. Reading / relaxing corner
- B. Archive
- C. Office
- D. Meeting room
- E. Meeting room
- F. Office
- G. Office

-  Void
-  New built structure
-  Preserved structure
-  Demolished structure

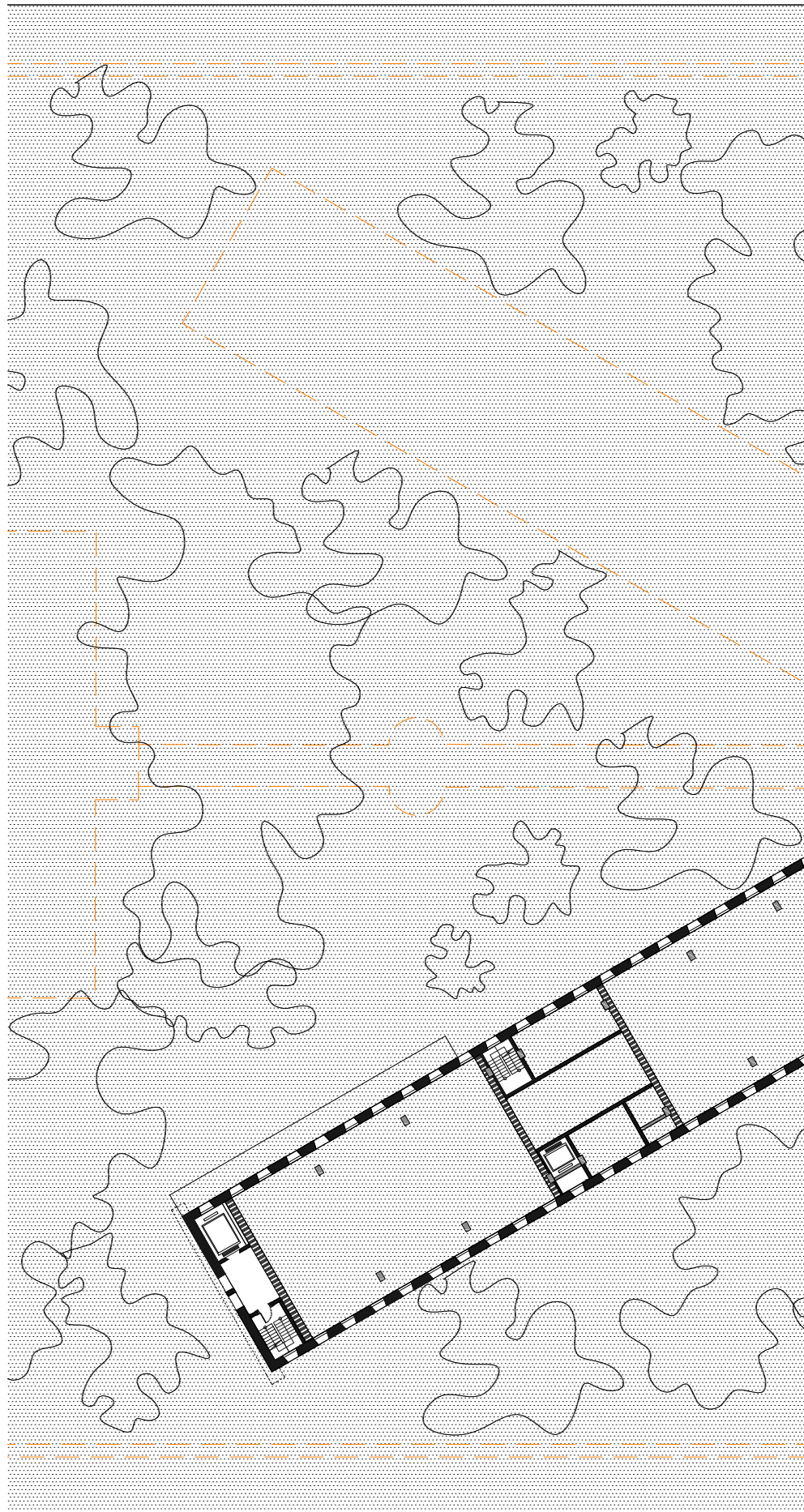
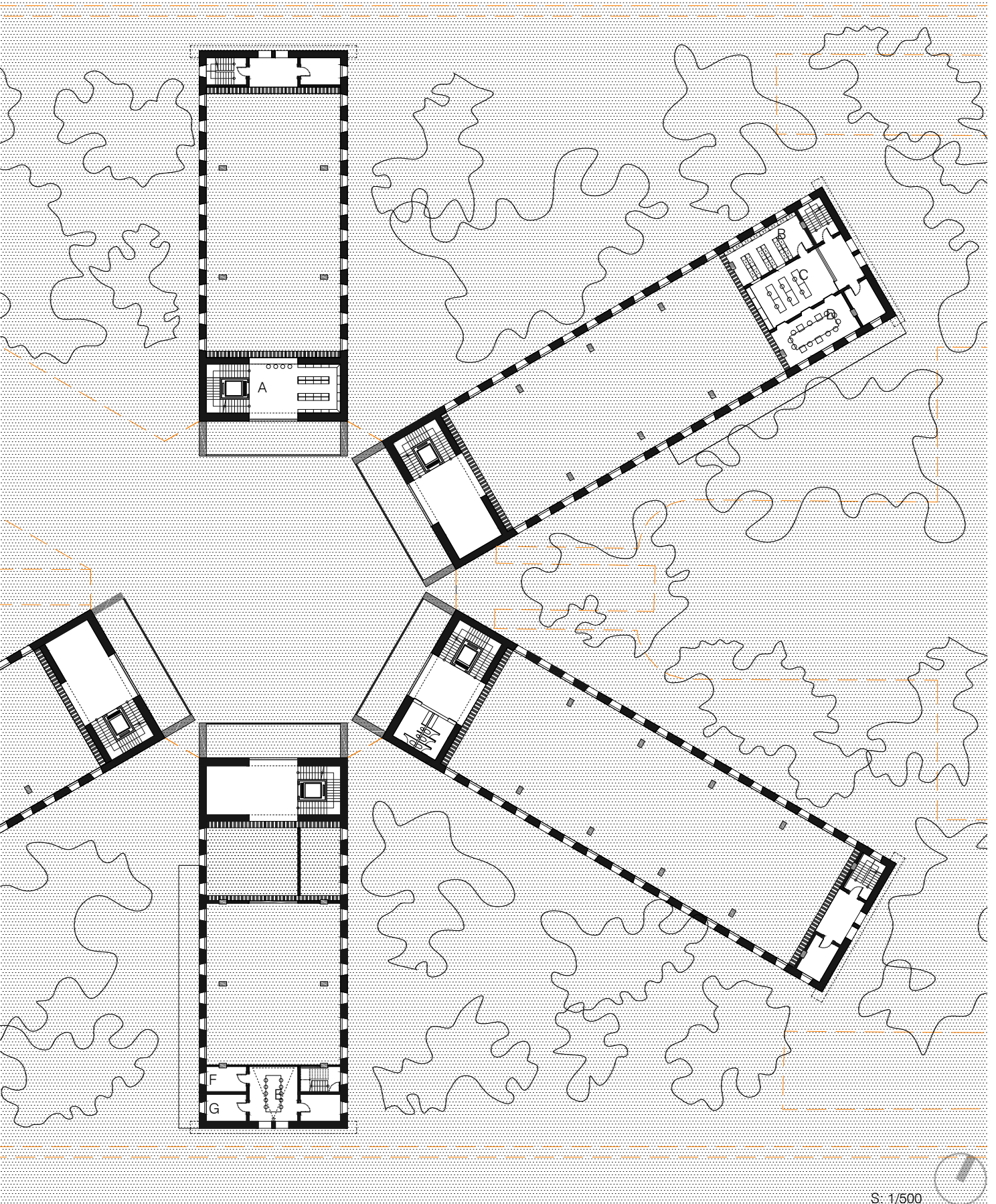




Fig.11







S: 1/500

## Plan +37.65m

### Space Program:

- A. Heritage/ Permanent exhibition
- B. Research (seat area)
- C. Research (document area)
- D. Permanent exhibition
- E. Reading / Relaxing corner
- F. Technical room
- G. Laundry
- H. Hostel type 1 ( 8 units in a room)

-  Void
-  New built structure
-  Preserved structure
-  Demolished structure

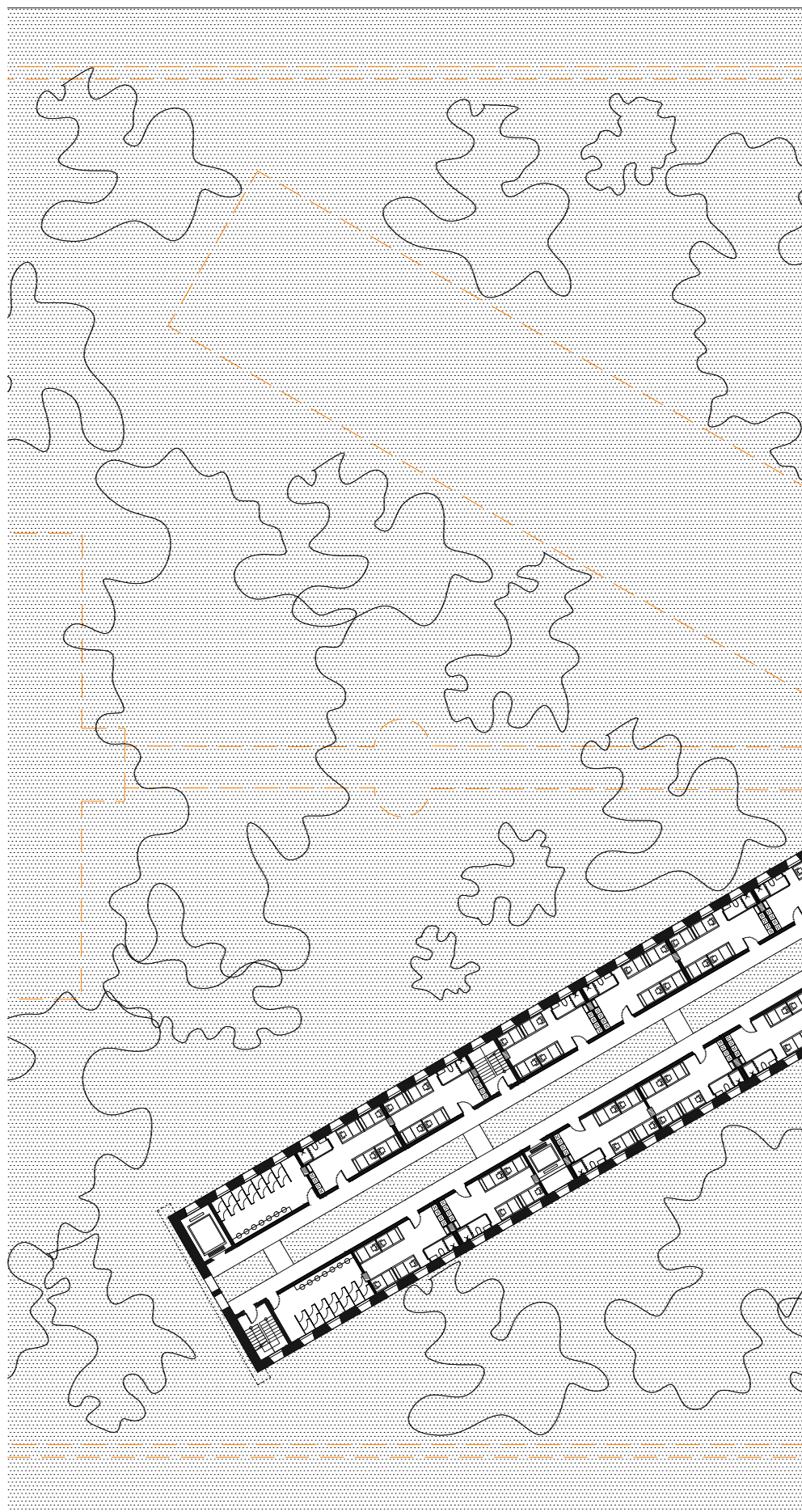
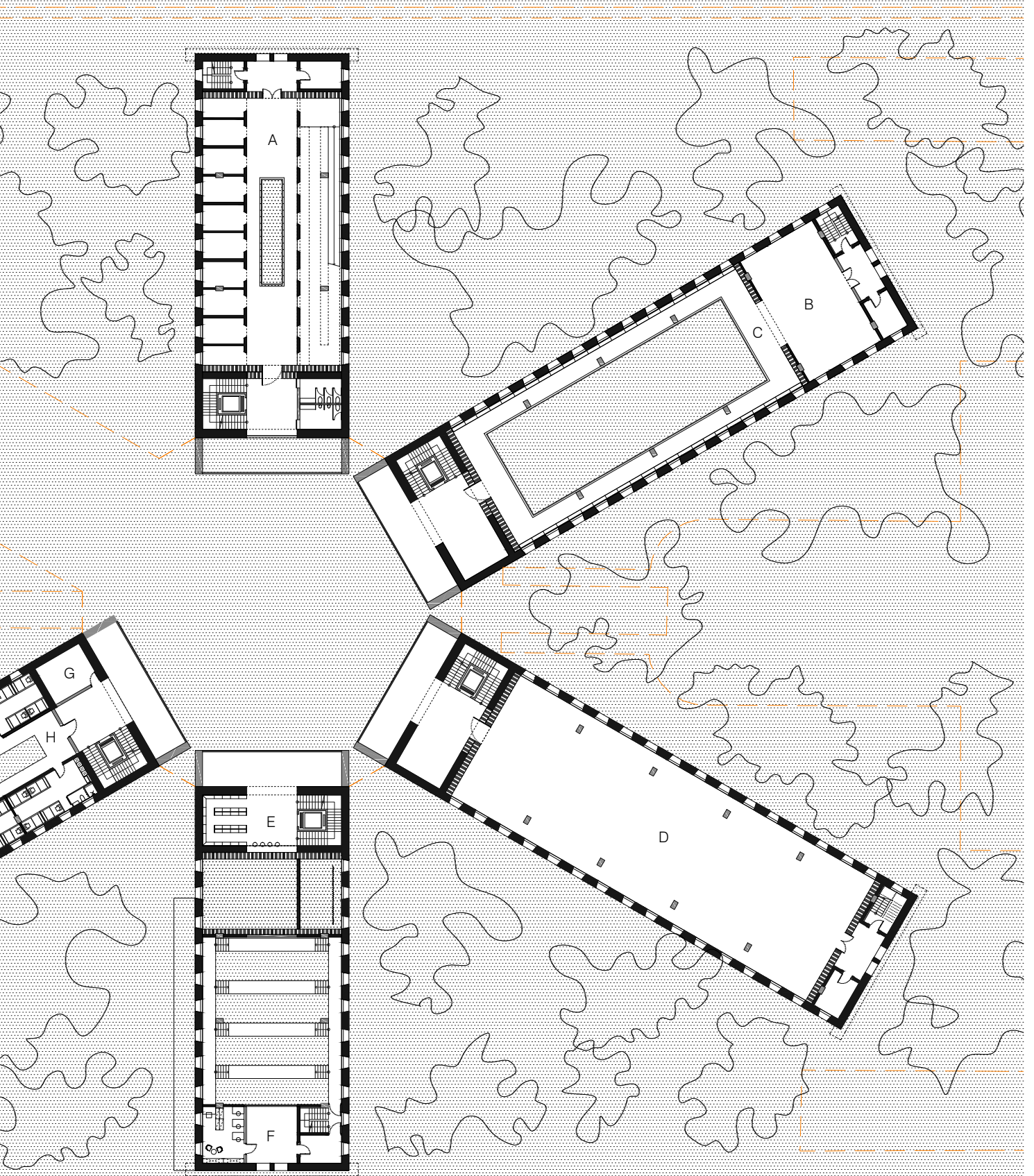




Fig.12







S. 1/500

## Plan +41.25m

### Space Program:

- A. Heritage/ Permanent exhibition
- B. Audio video rental
- C. Library
- D. Workshop1
- E. Workshop2
- F. Workshop3
- G. Hostel type 2( 22 units in a room )

-  Void
-  New built structure
-  Preserved structure
-  Demolished structure

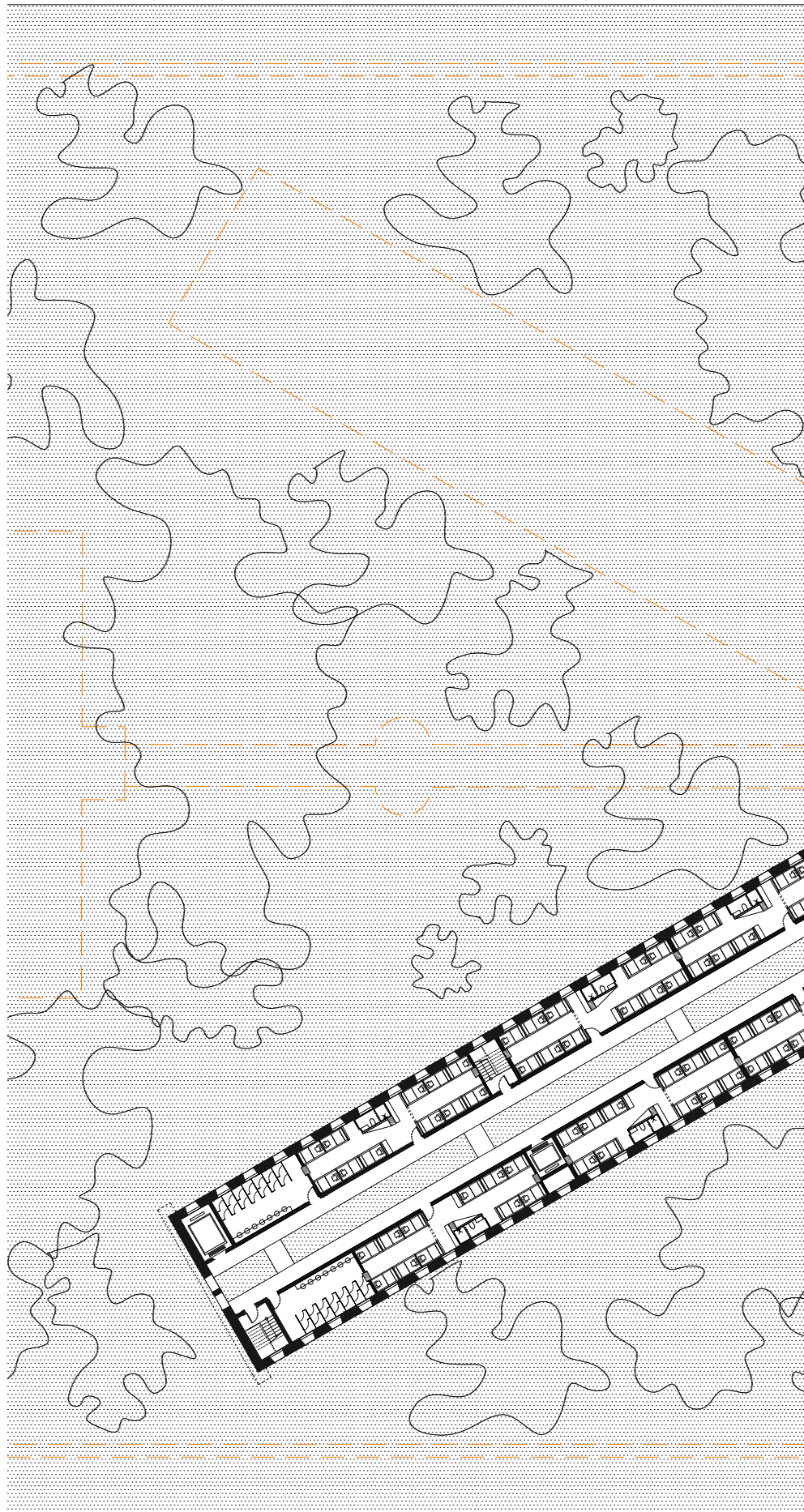
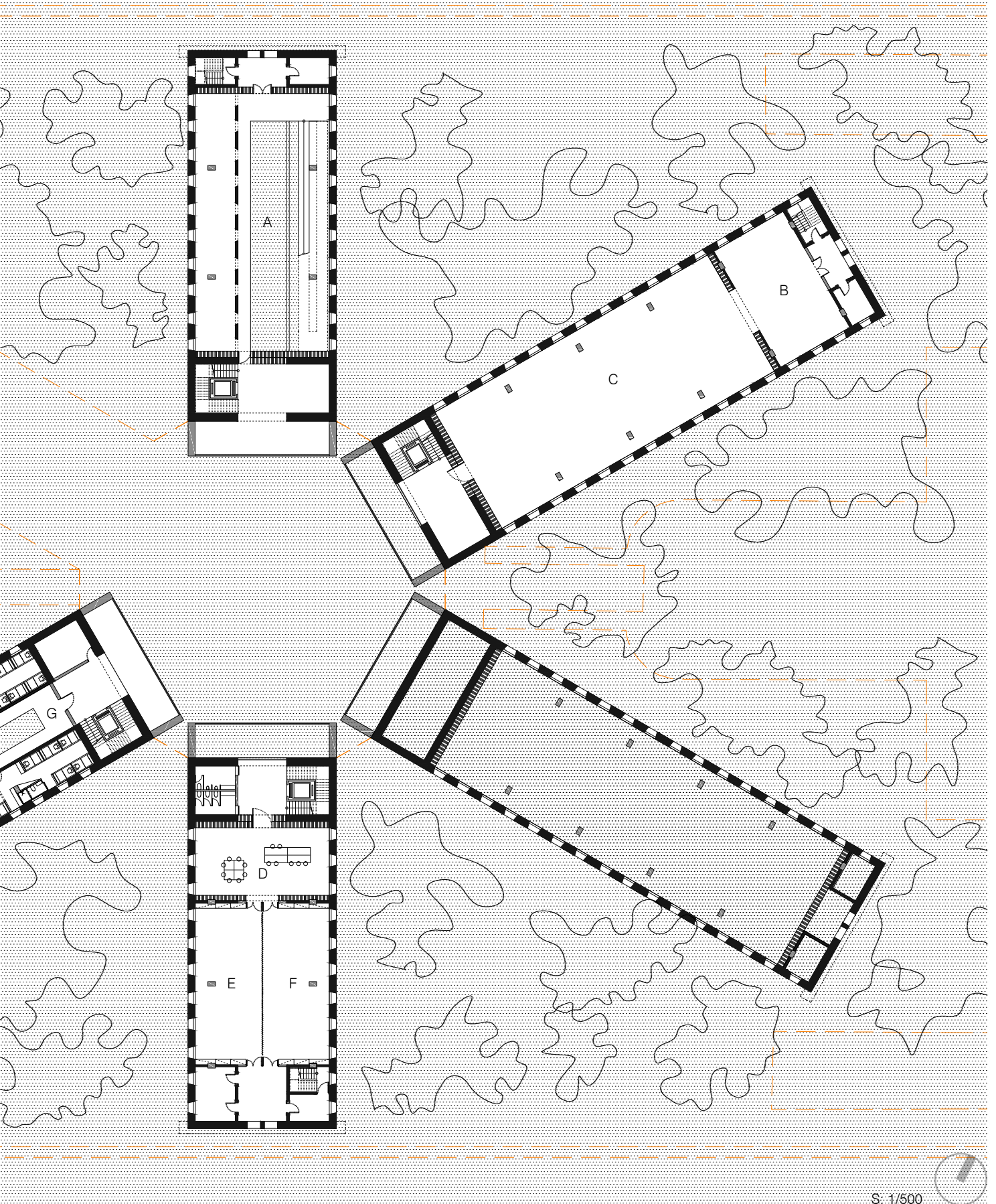
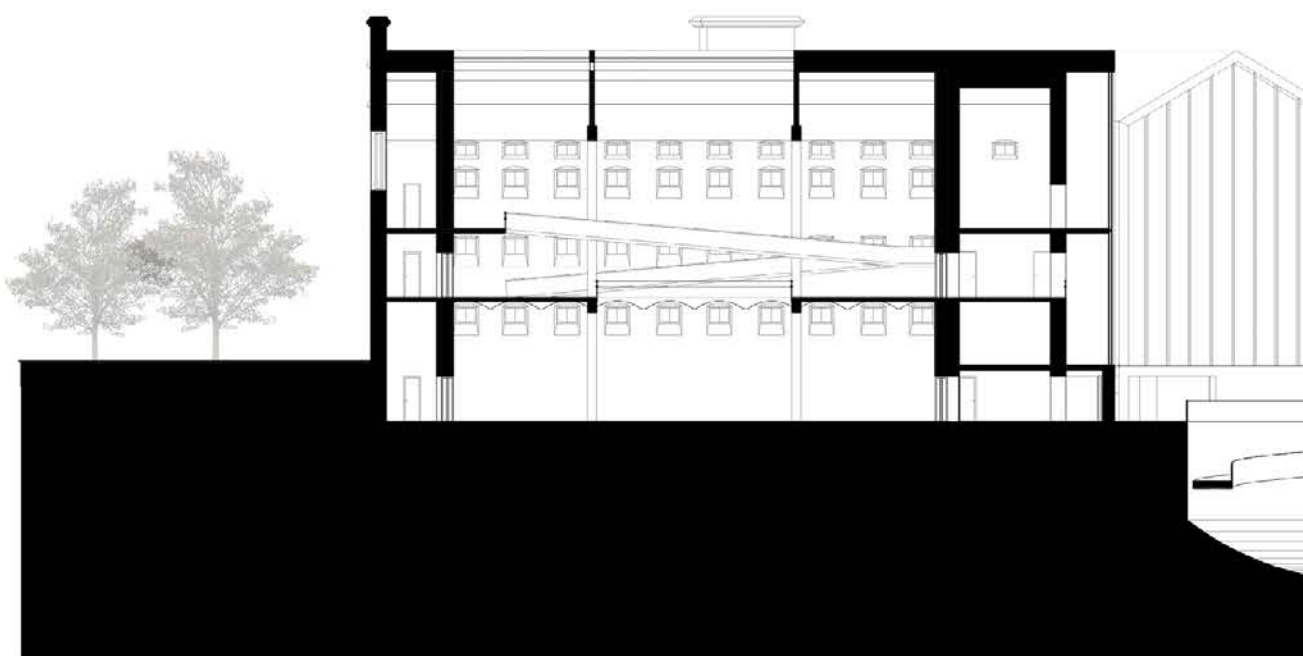
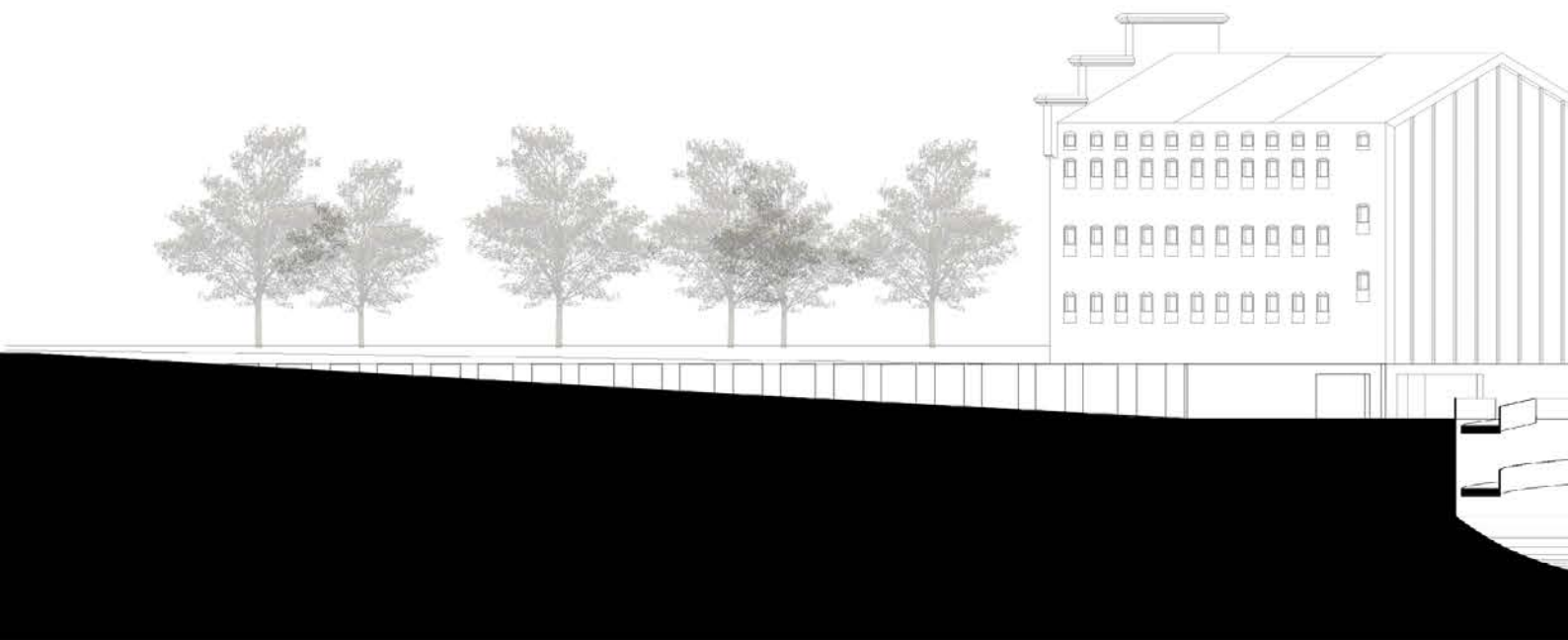




Fig.13



## Section





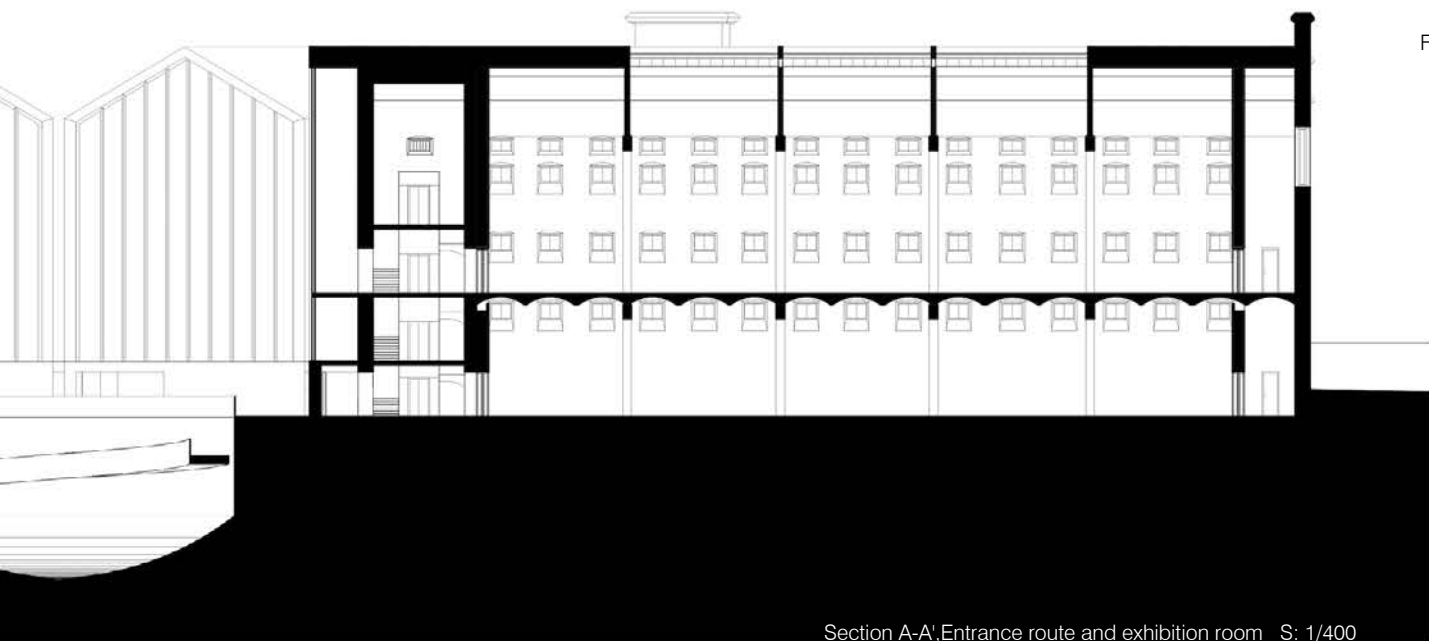


Fig.14

Section A-A' Entrance route and exhibition room S: 1/400

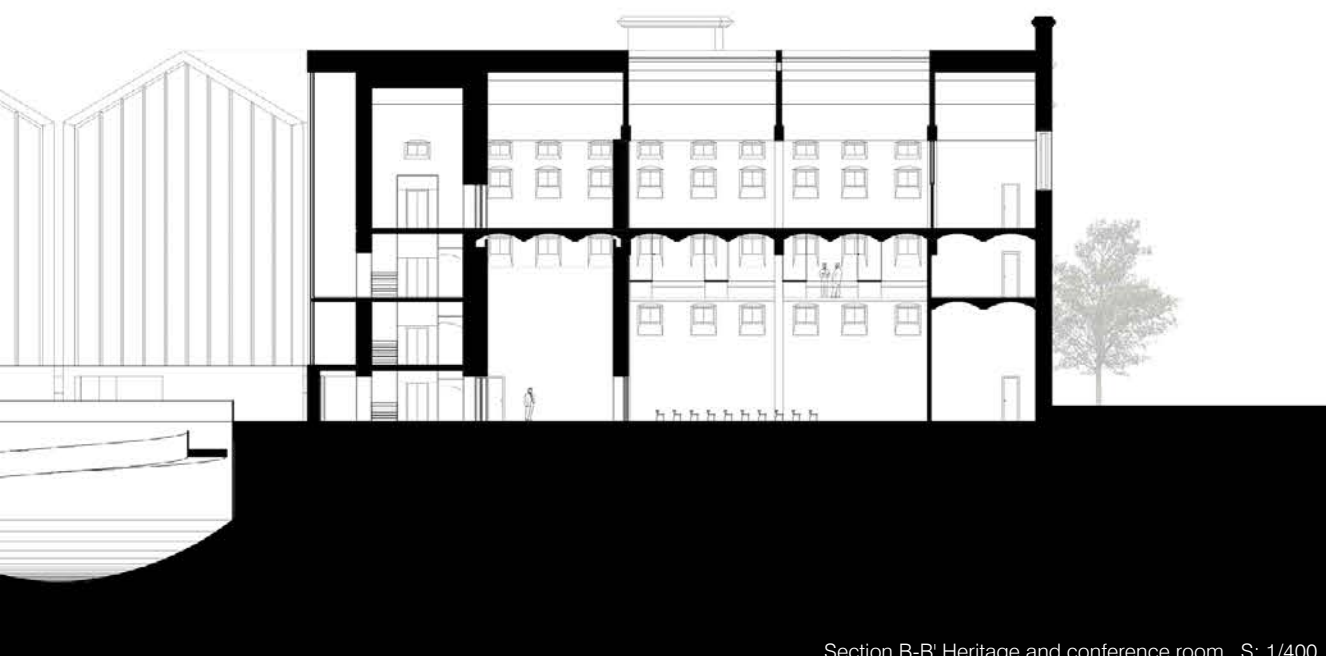
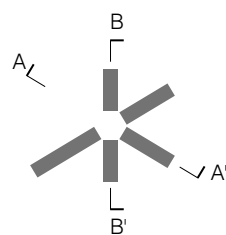
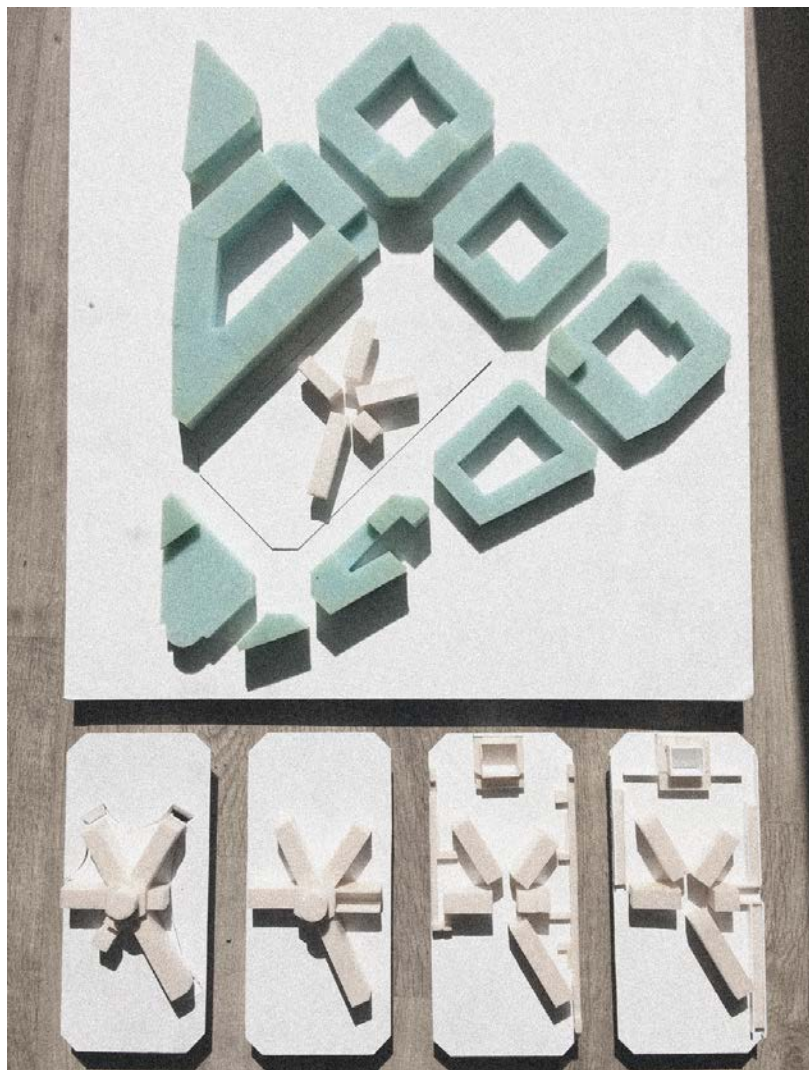


Fig.15

Section B-B' Heritage and conference room S: 1/400





Model studying in the design process. Eventually the idea of "destruction" is developed, shown in the model in the top and right bottom. Model and photo created by author.



## **VI. Appendix**

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Citation

Figure credit

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The reason why panopticon does not meet its original expectation are listed as follow:

1. The prisoners surround the warders. Should the prisoners manage to seize the two entrances, they have all the staff trapped.
2. If all cells are to be seen from the inspection point, then the whole of the centre of the building must be empty, resulting in much wasted space (as at Stateville). Any other structures placed in the centre of the building (annular galleries, a chapel) will partially block the inspectors' views of some of the cells.
3. If the fronts of the cells are barred, Bentham's desire for 'one-way vision' is enormously difficult to achieve. Once the warders come out of their hiding places, the prisoners can see them coming.
4. The inspectors cannot see the outside walls of the prison building or the yards.
5. Unless special precautions are taken, the prisoners can see into neighbouring cells, and into cells across the central space, and can communicate.

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#### **V. Design Presentation**

All the images in this chapter were created by author.







